

Art. Morey, Pauline, Milhaud cont.
215 Chabrier
237 Fr. songs
209. Col. Hist. Mus. I

disques

AUGUST
1930

PRICE
FIFTEEN
CENTS

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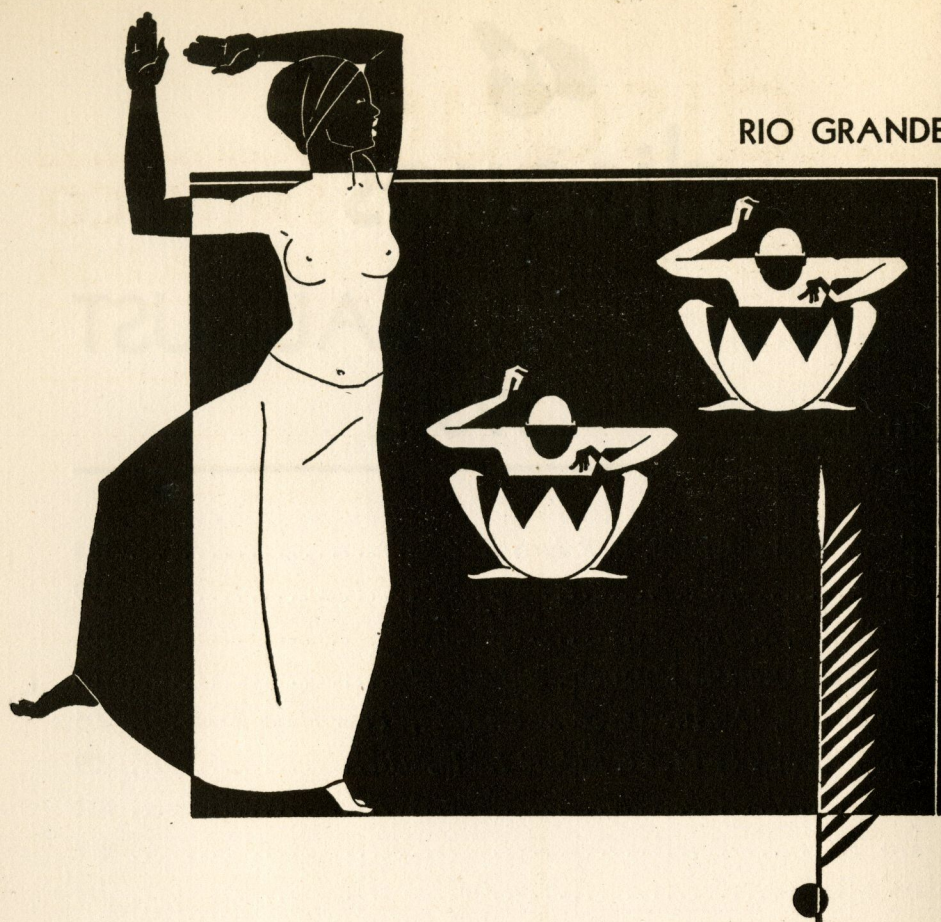
disques

FOR AUGUST 1930

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H. ROYER SMITH COMPANY, PHILADELPHIA



An impression of Constant Lambert's
Rio Grande drawn for *Disques* by
R. Roberts Baldwin, of Philadelphia.

disques

15¢ PER COPY • \$1.50 PER YEAR OUTSIDE U.S.A. • \$2 PER YEAR

PUBLISHED BY H. ROYER SMITH CO.
10TH & WALNUT STS., PHILADELPHIA, PA., U.S.A.

VOL. I

AUGUST, 1930

No. 6

THE phonograph, lateral cut records, electrical recording and reproduction are all the product of the inventive minds of Americans. The development of sound reproduction to its present state of perfection is practically solely due to American genius. Nowhere in the world are sound reproducing instruments made that even compare with the phonographs produced by our American manufacturers. Every company recording electrically is doing so under a license directly or indirectly granted by the American owners of this patented process.



Despite this unchallenged mechanical and electrical leadership, it is in Europe that the true musical value of the phonograph has been most fully realized. Over a decade ago complete operas were recorded in Italy and the first complete symphonic recordings were available in Europe long before they were repressed for the American trade. Seven years ago *The Gramophone*, a monthly magazine devoted to the exploitation of the phonograph, was first published in England. The most eminent writers abroad, including such distinguished critics as Ernest Newman, Percy A. Scholes and Emile Vuillermoz, have for many years devoted much time and space to their reviews

of the discs. Many European writers on musical subjects use records as examples to illumine their text.



The musically intelligent, especially in England, long ago realized the necessity of a library of records and the number of such libraries in proportion to the population is tremendous. It seems that the Japanese, who a generation or so ago, knew absolutely nothing of the world's music, have found that the most practical way to enjoy and study the great masters is by means of the little black discs. It is reported upon good authority that more sets of Beethoven symphonies are sold by one American manufacturer in Japan than in the U. S. A.



Isn't it a rather curious thing that the country in which the most perfect recording is accomplished and the most perfect reproducing instruments are made, is one of the last to recognize the truly great educational and cultural value of its scientific achievements?



The reason, perhaps, lies in the fact that Americans are not very tolerant

of mediocre performances and the musically intelligent were never greatly impressed with the old acoustical recordings. They are slow to realize the vast improvements that have been made, but when they do, and we are happy to say that quite a few are becoming acquainted with the music now available on the discs, we predict that every home, where music is appreciated for its cultural value, will have a library of records. As this interest grows, the interest of the manufacturer and the dealer will be stimulated—more and better records will be issued and more and better dealers will stand ready to serve every community.



Our editors are certainly enthusiastic over Constant Lambert's *Rio Grande*—a composition, by an Englishman, written in the jazz idiom. Mr. R. Roberts Baldwin, the very talented young Philadelphia artist, was so inspired by the work that he drew for us the frontispiece which appears in this issue.



At last one of our local publications has discovered us. E. H. S. in the June 16th issue of the *Town Crier of Philadelphia* remarks:

"A new publication has made its local appearance—it is *Disques*, a monthly magazine issued by the H. Royer Smith Company of Philadelphia. We do not hesitate to commend it to the attention of phonograph addicts as it contains both news and general interest for all—from the orthophonic fancier searching for museum pieces to the humblest crank winder. Don't be discouraged by the arty typography of the outside title page. This sublimated catalogue of new records, both imported and domestic, contains sterling criticism and scholarly comment dealing entertainingly with a wide range of good music. It is the more interesting and valuable in that a goodly portion of space is devoted to the best contemporary stuff. Consistent with the most progressive principles of modern advertising and merchandising, the Smith Company's estimate of its own wares is entirely honest. If the editor doesn't like some of the new records he apparently has the Boss' permission to say so and he does say so in no uncertain terms. This ought to be another death blow to that old aphorism about corporations having no souls."



The Ravel-Koussevitsky contest brought so many splendid letters that it was a difficult task to select the winning contribution. After careful study the judges finally unanimously decided that the prize should be awarded to Mr. G. H. Lloyd, Honolulu, T. H. Mr. Lloyd's letter, together with several of the most meritorious, will be found under Correspondence in this issue.

SUBSCRIPTIONS

Subscription price \$1.50 per year (Outside U. S. A., \$2.00 per year). All subscriptions should be sent and all checks drawn to the order of H. Royer Smith Co., 10th and Walnut Streets, Philadelphia, Pa., U. S. A. As an index will be published at the end of the year you should specify that your subscription start with the March issue (Vol. I, No. 1). Back numbers may be had at 15c each postpaid.

CODE

The first letters in the record number indicate the manufacturer and all records are domestic releases unless the word **IMPORTED** appears directly under the number: B-Brunswick, C-Columbia, EB-Edison-Bell, FO-Fonotopia, G-National Gramophonic Society, HO-Homocord, O-Odeon, PA-Parlophon, PD-Polydor, R-Regal (English), and V-Victor.

The Rio Grande

The Rio Grande—For Chorus, Orchestra and Solo Pianoforte. (Poem by Sacheverell Sitwell.) Four sides. Played by the Hallé Orchestra (Solo Pianoforte by Sir Hamilton Harty) with the St. Michael's Singers (Alto Solo by A. W. Whitehead) conducted by the composer. Two 12-inch discs (C-L2373 and C-L2374). Price, \$2.00 each.

Constant Lambert was born in London in 1905. He received his musical education at the Royal College of Music, under Vaughan Williams and R. O. Morris. He was the first English and, incidentally, the youngest composer to be commissioned to write a ballet for the late Serge Diaghileff. This ballet, *Romeo and Juliet*, was produced at Monte Carlo in 1926. Another ballet by Lambert was produced by Nijinska in Buenos Ayres in 1927. Lambert has written settings of *Seven Poems* by Li-Po, translated by Shigeyoshi Obata, published in two sets with pianoforte accompaniment and afterwards scored with string quintet, flute, oboe and clarinet, in which form they were first performed in 1929. All except one were written in 1926. They are dedicated to Anna May Wong, the Chinese-American motion picture actress. In 1927 Lambert wrote a short piano piece, *Elegiac Blues*, in memory of Florence Mills. A late work from this amazing young man's pen is a *Piano Sonata* which reveals the jazz influence. The composer himself admits that his recent works have been strongly influenced by modern dance music, and *The Rio Grande*, which created what was perhaps the musical sensation of the past London season, is the best and most typical example of this influence. *The Rio Grande* was composed in 1927 and had its first performance at the Hallé Orchestra concert at the Queen's Hall on December 13, 1929. It met with such success that it was repeated at the subsequent Hallé Concert the following month. Slightly over a month later the records of the original interpreters' performance were released in England. They are now available in America and they bring to us a great surprise.

The score is an extraordinary one, seeming all the more amazing when one considers that the composer was but twenty-three when he created the work. The work was inspired by the poem of the same name by Sacheverall Sitwell. The annotator of the Columbia leaflet, accompanying the set, tells us that "without being too exact as to locality, the music and poetry endeavour, and with very great success, to paint a 'tone-picture' of any gay cosmopolitan riverside town in North or South America, particularly where negro dances and gaiety mingle with other musical influences." Edwin Evans, whose sympathy for the music of the twentieth century is great, claims that *The Rio Grande* "is not so much a setting of Sacheverall Sitwell's poem, as a tone-poem to which the former supplies a kind of choral background." The listener will have to decide this point for himself. The recording of the piece is most realistically spacious: the piano is reproduced extremely well and the different instruments come out clearly, particularly the percussion which accompanies the piano in solo prominence.

The Rio Grande is scored for eight brass instruments, a few strings, percussion requiring five players, solo pianoforte and chorus. Jazz rhythms and novel instrumental devices have attracted Lambert but, unlike most Europeans, he has succeeded in assimilating the jazz spirit without emphasis or exaggeration. Mr. Evans adds, "It is jazz idealized, transmuted, enlisted to a service to which it had hitherto seemed alien. The effect is, of course, exotic, as is the poem. But, more than that, it is poetically evocative." We agree in every respect with this statement.

Our own composers, Messrs. Copland, Janssen, Gershwin, Gruenberg and Griselle, should immediately hear what Compton Mackenzie calls, "by far the most original production of jazz so far." *The Rio Grande* will open their eyes to the possibilities jazz does contain when manipulated by the hands of an uncommonly brilliant orchestrator and melodic inventor of no small inspiration. This English work should put the composers of *Rhapsody in Blue*, *New Year's Eve in New York*, *Daniel Jazz* and *Two American Sketches* to shame. A twenty-five year old Britain has scored a work which in content reveals instrumental and rhythmic brilliance coupled with a melodic invention of no uncertainty and an imagination "that vivifies whatever it touches and instinctively finds the right expression for its personal vision." The quotation is from Mr. Ernest Newman's remarks after the first performance of *The Rio Grande*. Constant Lambert has the imagination of the true artist and, in this respect, outclasses in great measure the blatant wanderings of our own jazzists who aspire to "serious" heights.

Lambert's remarks, regarding his musical life, to *The Star* on the morning following the Hallé concert, are most interesting to quote:

"Noise, and not quiet, is my great stimulant to creative work. When I want to get the plan of a work in my head I don't go into Shropshire or on to Hampstead Heath. I take a walk down Shadwell or Wapping. (These two districts are rather squalid East End neighborhoods, near the docks.) Apart from Mr. Sitwell's poem, I drew inspiration for this piece from the two revues, 'Dover Street to Dixie' and 'Blackbirds,' and I worked it out wandering about the East End. In fact, most of my work has been done in the noisy places of the world. I don't believe I could write two bars in Florence or Nuremberg, or in any of the other centers of art and culture. But give me the crowded bar of a public house in Gravesend, or the cafes of Toulon and Marseilles, and the music just bubbles up . . . The finale of my last piano sonata was written to the accompaniment of six automatic drills in a city street."

He went on to say: "Jazz is becoming lowering and depressing in its effect. I have tried to make it genuinely vigorous and gay, and yet to express ideas which are perfectly serious. I am a great admirer of the classics, but the young composer cannot be expected to express himself in dead forms. He must get away from the classical tradition. He must not be weighed down by the responsibility of trying to be another Brahms or Beethoven. You might as well expect an artist to work in a museum."

But a bit more about *The Rio Grande* itself. As Harvey Grace says, "The jazz idiom is here never used satirically: the music is not *like* that sort of thing, it *is* that sort of thing." The orchestra used is an unusual one. The percussion section is divided as follows: three tympani, side drum, tenor drum, bass drum, cymbals, Turkish crash, tam-tam, tambourine, castanets, triangle, Chinese tom-tom, cow-bells, Chinese block, xylophone and *jeu de timbres*. Do not get the impression that this formidable array is used for power alone or ever becomes obnoxiously noisy. In one section for pianoforte solo we hear occasional quiet touches on most of them in turn, with delightful results. The piano part is dashing played by Sir Hamilton Harty in the glittering percussive manner now adopted by most contemporary composers. This solo part has great prominence and, being brilliant and difficult, is particularly interesting. There is a sureness of touch about this remarkable technical skill. We are sorry that an American was not the one to do this work; yet, we welcome with open arms Constant Lambert's art to our shores. May we have some more!

R. G.

Honegger, Poulenc & Milhaud

RICHARD GILBERT

5. Milhaud: *Le Boeuf sur le Toit*—Songs

Little of Darius Milhaud's music has been given in America. What has been heard has, unfortunately, received an inadequate number of hearings. The gramophone is about to remedy this, and the unusual quality of French Columbia recording assists in no small degree to give us performances as satisfying as if they were attended in the concert hall. The music of this young French composer seldom appears on our symphony programs, and chamber music organizations, content with the perennial Mozart, Haydn and Beethoven, overlook much that is significant in the repertoire of modern chamber music: Debussy and Ravel are about as far as they will go toward present day composition. Although Milhaud has written much choral music, our best societies cannot find time for him even though they occasionally manage to do *Le Roi David*, by his confrere, Honegger. Naturally, enthusiasm for his music is non-existent on this side of the Atlantic. When his name is mentioned, people immediately think of the man about whom critics have written: His music is more dissonant, his critical views more outspoken and his general revolutionary tenets more violent than those of any of the other young radicals who grouped themselves about Erik Satie and Jean Cocteau in 1919. Yet very few actually know Milhaud's music. If they have heard it you may be certain that, aside from occasional *League of Composers* and *Pro Musica* concerts in New York City, the experience has been an European one. Milhaud's latest opus, the opera *Christoph Columbus* was recently given its world premier in Berlin and should, sometime within the next decade, reach America. The libretto, connected with the history of our country, is the work of the French Ambassador to the United States, M. Paul Claudel. This fact alone should warrant a Metropolitan premier in the future. What with *Sunken Bells* and *Jonnys*, should we not also have one new French opera? Be all this as it may, the following records will do much to introduce Darius Milhaud's music to America and, for all we know, we may eventually find a warm little spot in our hearts for it.

Le Boeuf sur le Toit (*The Bull on the Roof*)—also produced under the title of "The Nothing-doing Bar"—, as we have noted in the previous article, is an exploitation, with brilliant effect, of the humorous possibilities of the Brazilian tango. The violin and piano arrangement, with a striking and intricate cadenza by Arthur Honegger, was written to accompany the cinema version of the ballet. It is a piece for virtuosic playing and, while containing no great depth of musical quality, shows that the composer, a violinist himself, knows well the possibilities of his instrument. The work is full of the tango and jazz idiom and some of the effects are quite engaging. For a stretch, the stringed instrument goes in for a long drawn-out blues passage; the piano, later catching up, thumps out some compelling rag-time of its own. The playing of Mm. Benedetti and Wiener is excellent and the recording does full justice to their performance.

The *Nothing-doing* excerpt (utilizing the same melodies as the above), arranged for dance orchestra by Mouton, under whose direction the recording was made, is trifling stuff. Auric's *Adieu New York*, famous as a piano piece some few years ago, on the reverse side, is also trifling and suffers from the same defects of presentation. However, let us not forget, the disc was a pioneering one for *Les Six*.

Darius Milhaud has been quite successful, artistically speaking, as a song composer. Outstanding among the great number of works composed in this form are the *Poèmes Juifs*. These eight songs are derived from old Jewish melodies. They are: *Chant de Nourrice*; *Chant de Sion*; *Chant de Laboureur*; *Chant de la Pitié*; *Chant de Résignation*; *Chant d'Amour*; *Chant de Forgeron* and *Lamentation*. The first, fifth and sixth are recorded. Nowhere in modern music will one find such sincere and moving expressions of beauty, so simply and economically achieved, as are contained in this writing. The *Poèmes Juifs* were composed in 1916 and represent the finest among the hundred or more songs from Milhaud's pen to texts by Francis Jammes, Paul Claudel, André Gide, Lucile de Chateaubriand, Léo Latil, Tagore, Patmore, Thomson, Meynell, Mallarmé, Rimbaud, Cocteau, René Chalupt and Morand. Vocalists in search for new music can do no better than to investigate these lyric works of Darius Milhaud. *Chant de Nourrice* is of a slow, sombre nature; *Chant d'Amour* and *Chant de Résignation* contrast each other poignantly; the first is gay, alert and vivacious, while the latter is distressing and mournful. The piano accompaniment to each is characterized by a simplicity both engaging and sonorous. Milhaud's writing, in emotional content, approaches the classic lyricism of a Fauré. Charles Panzera records *Lamentation* and *Chant du Laboureur* on V-P839.

The *Poèmes Juifs* show that a certain nostalgia is a sign of Milhaud's Jewish blood. However, this must not be taken as an indication that this racial characteristic appears in the greater part of his work. Milhaud is not so racial a composer as Bloch or Mahler, and this seems only natural when we consider that his ancestors settled in Provence in the fifteenth century. His Hebrew characteristics have long been tempered by the French point of view. This slight racial trait is lost entirely in the *Trois poèmes de Jean Cocteau*. In these Milhaud is at the mercy of Satie, whose delightful lyrics, *Trois Melodies*, fill the reverse side of the disc. Here he is quite French and exquisitely charming. The songs were written in 1919 and are dedicated to Satie. They are: *Fumée*, *Fête de Bordeaux* and *Fête de Montmartre*. Everyone should enjoy these simple folk-like melodies and clear-cut rhythms. A word about the *Trois Mélodies* by Erik Satie will not be out of place here. *Daphnéo* (words by M. God), *La statue de bronze* (words by L. P. Lague) and *Le chapelier* (words by René Chalupt) manifest his wonted humor. Satie's position as a humorist is a unique one and must remain unchallenged, even if his musical procedures sometimes appear in question. The second song is irresistibly funny: the piano accompaniment veritably trots along, highly unconscious of the voice, now in an upper register, now in a lower.

Les Soirées de Petrograde (words by René Chalupt) were composed in 1919 and are a group of twelve short songs, divided into two groups: *L'Ancien Régime* and *La Révolution*. Titles of the first group, announced throughout the recording by Mme. Bathori, are: I—*L'Orgueilleuse*, II—*La Révoltée*, III—*La Martiale*, IV—*L'Infidèle*, V—*La Perverse*, VI—*L'Irrésoûle*; the second side, *La Révolution*, contains: VII—*La Grand'Mère de la Révolution* (VIII—*Les Journées d'Août* is omitted), IX—*Monsieur Protopopoff*, X—*Le Convive*, XI—*La Limousine*. (The last: XII—*Le Colonel Romanoff* is also excluded by exigencies of recording space.) These songs have a highly colored piano accompaniment which suggests in unmistakable terms the highly colored Chalupt text. Milhaud explores deeply the resources of polyharmony. That he is successful is revealed in *La Limousine*, which describes the pausing of a Rolls-Royce with a strange burden near the Neva and the clanging of a hundred bells while the coffin of Rasputin goes to its destiny. In the first, the accompaniment combines two or even three tonalities with a dramatic suggestion unattainable by less harsh means. *Monsieur Protopopoff* achieves a piquant irony

through a similar though more euphonious device. One is reminded of Poulenc's *Le Bestiaire*. For the execution of these songs one doubts whether Mme. Jane Bathori and Darius Milhaud could be improved upon. The mezzo-soprano has long been allied with the modern movement. She possesses a rich voice ideally suited to the *chanson*; her piano accompaniments to her own singing of Debussy songs (C-D15196 and C-D13086) establish her status as a musician. The composer, as fine an accompanist as one could wish for, stamps the interpretations as authoritative. The recording, in every instance, rises to the very heights of present-day vocal reproduction. You may disagree with M. Milhaud's theories but you cannot find fault with the artistry of presentation.

La Séparation from *Chant Populaire Hébraïque* is agreeably sung by M. Panzera. His renderings of modern French songs are always exquisite, although the recording is occasionally blemished by reverberation. (*To be concluded.*)

Frederick Delius, "An Intellectual Solitary"

PETER HUGH REED

"Like another great contemporary, Sibelius," writes Ernest Newman, the eminent English critic, "Delius is essentially an intellectual solitary. Having always been economically independent, he has been able to indulge himself in the luxury of writing just what he wants to write for the pure pleasure of writing it." In approaching the music of Delius, it is well to realize these facts, as they are primary ones in developing our appreciation of him; for the keynote to the enjoyment and understanding of his music, as well as his character, is set forth in this statement. All his life, Delius has been the poetic recluse expressing a personal creative urge, which has never been influenced by public opinion or critical comment.

In listening to his music, we are virtually permitting ourselves the penetration of the artistic privacy of a great genius. It is not that Delius has not dedicated his music to all mankind, nor intended it should not be enjoyed by all who hear it, but rather the fact that having never adopted any of the obvious means to please the dear public he has kept his art individual, non-partisan and wholly non-national like his mind, which is neither reflective of his English breeding nor of his German ancestry. For that reason, to truly enjoy his music, we must be capable not alone of comprehensive appreciation but also of recreative instincts; for creation does not end with the composer but continues with both the interpreter and the listener as well.

We have said before that, to us, Delius stands forth from the period of the Romanticists as a solitary figure etched clearly against a boundless background, like a tree of branched individuality might stand against a sky of infinite spaciousness; and that he is an artist who belongs neither to the past, the present nor the future, but instead to all times. Visualizing him in this manner, unquestionably he comes to some of us as a rare find in the world of musical art.

Delius' music might be called emotionally reflective. It expresses the kind of retrospection which would seem to belong to a dozen souls rather than one; or it may be said to have sprung from the summation of several generations of minds rather than one. It is vague and elusive at times, but it is nonetheless sensitively conceived and almost pre-eminently spiritual in its expressive force. It is romantic, sentimental, if you will, but only in the style which has been recognized as infinitely poetical in every age of man. Its purely physical expression is the result of the development of music in the nineteenth century, yet this in no way

confines it to that era any more than the music of Bach or Beethoven is confined to their periods of conception.

It has been contended until recently, when London gave Delius a six-day Festival, that his most representative music has been neglected—those works most characteristic of his genius. The reason for this is understandable. As Ernest Newman pointed out in *The New York Times*, recently, "They were often technically difficult; they were so personal in their expression that only performers tuned, as it were, to his own wave length, could discover and reveal the secret of them; and, curiously enough, they have been published in forms that did anything but lighten the task of the interpreter . . . This of itself is typical of Delius. It is not that as a composer he is impractical, but that he does not realize how things look to other people. He creates for himself; and to himself—and I may add, to Sir Thomas Beecham and Miss Beatrice Harrison and one or two other artists who are spiritually en rapport with him . . ." All of this is absolutely true, and we who love the music of Delius and all those who come to know and love it owe a vote of thanks to Sir Thomas Beecham who since 1908 has diligently promoted his music. Through his zealous efforts the public has gradually come to realize a great musician, and England has come to realize one of her greatest composers, and accordingly in his sixty-seventh year has made him a Companion of Honor. What all this means to Delius now, we can fairly well imagine, since blindness and paralysis have descended upon him and left him facing the sunset of his life in a manner that calls for unbounded fortitude, which unquestionably he owns.

Delius' life is an interesting and a romantic one. He was born in Bradford, England, on January 29, 1862, of naturalized parents. His education was entirely English. At about seventeen, he entered his father's woolen business. In 1884, he urged his father to let him go to Florida, since his parent disapproved of his manifested interest in music. In Florida, he came to an old Spanish plantation, where he hoped to raise oranges and make good in the business sense. But here he met an accomplished organist, who taught him composition instead. His progress was so great that the following year he was teaching in Danville, Virginia. In 1886, his parents realizing the earnestness of his resolve, sent him to Leipsig to study. There he met Grieg, Busoni, Sinding and Reinicke, forming friendships which were to leave traces of their influences later on.

After this, Delius settled in Paris, and there met Jelka Rosen, a Scandinavian artist, "who became his wife, and with her unfailing devotion and sympathy, allied to materially practical as well as great artistic and literary abilities, has ever proved an ideal companion and helpmate to him."

Delius has lived for many years, in semi-seclusion, in an old market town near Paris—Grez-sur-Loing. Although residing in France, he is less known there than in Germany, where more than twenty-five years ago he was first acclaimed, and in England, where only recently he has been truly recognized.

The result of his ancestry, his birth and his bringing-up have been the moulding of an universal mind and an universal creative force. "Neither he nor his music," says Mr. Newman, "has any 'national' characteristic so marked as to make it possible for any nation to take him up and exhibit him as its own."

For a genuinely fine appreciation and understanding of Delius, the man, his art and his significance in art, we recommend Philip Heseltine's book on him. Being a splendid tribute to a great artist, it would be utterly impossible to write a comprehensive article and not quote from it in part, if we expect to do justice to our subject. In his preface, Heseltine points out what it means to a sensitively

appreciative person to discover the music of a composer like Delius. "The average music-lover does not approach music by the high road of history," he writes, "still less by that of technical knowledge. His early experiences of music are largely fortuitous. To him, music is as it were, a strange element into which he is plunged from time to time. Then, one day, he will experience something akin to an initiation. He will hear some work to which his whole being seems to respond; and from that day he will cease to be content with such music as chance occasion may offer him." Fortunate are they, so we believe, who find such an initiation through the music of Delius and who seek thereafter similar manna, for they are then in search of universal beauty untarnished by any partisan or political qualities.

It is Philip Heseltine who places Delius in the chronological order of musical development. He tells us: "As Beethoven is the morning and Wagner the high noon, so Delius is the sunset of that great period of music which is called Romantic. And there is a spiritual image in this historical superscription. Its image is rather to be seen in the rich colors of the sunset fires than in the cool dim greys of twilight from which all fire and brightness has faded away. But it is neighbor to night: it looks before and after, seeing the day that is past mirrored upon the darkness that is approaching."

In the ultimate description of Delius' music, it is again to Heseltine that we must turn. He has put into words what all of us who have found Delius unquestionably have felt. "One feels that all his music is evolved out of the emotions of a past that was never fully realized when it was present, emotions which only became real after they had ceased to be experienced . . . And so we are again confronted with the paradox of past and present." But is it a paradox of past and present, we ask, or is it the eternal paradox of all beauty which defies description; or for that matter the paradox of an endeavor to describe that exquisite auditory pleasure, which we call music.

In the sound-art of Delius there is tranquility, poetic reverie and spiritual meditation. "Serenity," writes Philip Heseltine, ". . . is one of the essential qualities of the great art of all ages, and its presence in every work of Delius is one of the surest tokens of his immortality. The message of his music is one of ultimate assurance and peace. It is full of a great 'kindliness' which makes us feel akin to all things living and gives us an almost conscious sense of our part in the great rhythm of the universe."

There are considerable of Delius' works available on records, and much of it has been endorsed in its interpretation by the composer. Most of them represent him at his best, yet at the same time they only represent him in miniature. None of his larger works, because of technical difficulties and lack of sympathetic understanding, have as yet been recorded. Remembering what Mr. Newman has said, we sometimes wonder if we will ever hear the perfect performance of such magnificent works as *The Song of the High Hills*, *Sea Drift* or *The Mass of Life*.

Among the works recorded, we recommend first of all the lovely eclogue *On Hearing the First Cuckoo in Spring*, the rhapsody *Brigg Fair*, which to us is one of the finest of its kind ever conceived, and the *Second Sonata* for violin and piano which has been recently transcribed, with the composer's permission, for viola by Lionel Tertis and played by him for a Columbia recording. In the composition *A Summer Garden* we find an idyll which is pre-eminently personal. It is dedicated to his wife, and in it we find expressed the reflections of a lover, not the emotions. It is music expressing the purest quintessence of a love-attach-

ment, companionship, and from its title we wonder whether the companionship of the flowers in that summer garden suggested the simile or whether all unconsciously he wrote this music and merely placed its dedication as a token of esteem. The *Violoncello Sonata* is a work of considerable beauty, and so too is the first *Violin Sonata*. They are both recorded, the former having a most sympathetic and understanding interpreter in Beatrice Harrison. If it were desired to introduce a partially developed music-lover to the music of Delius, via recordings, perhaps no better entry could be found than that *Second Sonata* which Lionel Tertis plays; for here is music of clear-eyed eagerness wherein the composer's thought wanders through byways of retrospective loveliness.

Perhaps it is well to say that if at first one fails to grasp the mood of a given work by this composer, do not turn aside but play it again and yet again, until the beauty that is there reveals itself fully—for it is like a flower that unfolds slowly but surely. The reward, we believe, will be a treasureable one. We have known many partially educated musicians who have developed the keenest appreciation for Delius by having an open mind and a willingness to listen. Things that reveal themselves too quickly are often apt to prove short-lived in their appeal, while those we work for give countless hours of pleasure in the end. It has been said that Delius is not for everyone—this is not true. If one knows and appreciates Beethoven and Wagner, he can know and appreciate Delius. As Heseltine has said, his art belongs to their same period: the Romantic. Only remember that it is expressive of the purple and gold of its sunset, and we have the keynote to its mood. And also remember it is essentially restful music—not emotional nor enervating.

THE RECORDS

Delius: Sonata No. 1. Four sides. Played by May Harrison (Violin) and Arnold Bax (Piano). Two 12-inch discs (V-C1749 and V-C1750). Price, \$1.75 each.

Delius: Sonata No. 2 (Arr. Tertis). Three sides and **Hassan: Serenade.** Played by Lionel Tertis (Viola) and George Reeves (Piano). Two 12-inch discs (C-67761D and C-67762D). Price, \$2.00 each.

Delius: Sonata for Violoncello and Piano. Four sides. Played by Beatrice Harrison (Violoncello) and Harold Craxton (Piano). Two 12-inch discs (V-D1103 and V-D1104). Price, \$2.00 each.

Delius: Brigg Fair. Four sides. Played by the London Symphony Orchestra under the direction of Geoffrey Toye. Two 12-inch discs (V-D1442 and V-D1443). Price, \$2.00 each.

Delius: In a Summer Garden. Played by the London Symphony Orchestra under the direction of Geoffrey Toye. Three sides and **Song Before Sunrise.** Played by the New Symphony Orchestra conducted by John Barbirolli. Two 12-inch discs (V-D1696 and V-D1697). Price, \$2.00 each.

Delius: On Hearing the First Cuckoo in Spring. Two sides. Played by Sir Thomas Beecham and Royal Philharmonic Orchestra. One 12-inch disc (C-67475D). Price, \$2.00.

Delius: Summer Night on the River. Two sides. Played by Sir Thomas Beecham and Royal Philharmonic Orchestra. One 10-inch disc (C-17017D). Price, \$1.00.

Delius: The Walk to the Paradise Garden from *The Village Romeo and Juliet*. Two sides. Played by Sir Thomas Beecham and the Royal Philharmonic Orchestra. One 12-inch disc (C-67474D). Price, \$2.00.

Delius: Songs—Evening Voices; Nightingale; Cradle Song. Two sides. Sung by Dora Labette (Soprano) with piano accompaniment by Sir Thomas Beecham. One 12-inch disc (C-L2344). Price, \$2.00.

A Recorded History of Music

RICHARD J. MAGRUDER

The Columbia History of Music by Ear and Eye: Vol. I. By Percy A. Scholes, with the collaboration of Sir Richard Terry, the Dolmetsch Group, the St. George's Singers and Dr. E. H. Fellowes. Eight 10-inch discs (C-5710 to C-5717) in an album with booklet. London: Oxford University Press and Columbia Graphophone Company, Ltd. Price, \$9.00.

The amazingly rich educational possibilities latent in the gramophone have been oddly neglected by the recording companies. Educational records, records designed especially for instruction in certain phases of the subject, have, of course, been released from time to time; but these, in most cases, have been intended primarily for children. The great wealth of recorded music now available, it is true, is more than sufficient to give anyone with the necessary energy and intelligence a very serviceable history of music. But persons with this necessary energy and intelligence are rare. If they have the one, they lack the other; and if, as occasionally happens, they have both, they then generally lack something of equal importance: plenty of leisure.

No attempt has been made to systematize this vast amount of material. No attempt has been made to put it into convenient, attractive and readily accessible form. No attempt has been made to supply, in fine, an intelligent guide to recorded music, a guide that will enable one in search of musical and historical knowledge to find his way about safely and profitably, without the danger of getting into serious and sometimes, so far as his love and appreciation for music are concerned, fatal difficulties. The music lover anxious to improve his knowledge of the subject has been left pretty much to his own devices. And he has been able to do little save flounder around bewilderedly, vaguely reaching out, now and then, for little scraps of information. He may have an enormous library of genuinely fine recorded music, but unless he is thoroughly familiar with its significance and its proper place in musical history, a good deal of its content and quality is pretty certain to escape him.

It was inevitable, then, that a history of music utilizing the immense resources of the gramophone would be attempted sooner or later. One only hoped, remembering the inadequacy and often downright absurdities of the "outlines" of literature, science, art and philosophy that are now so popular among those gullible enough to believe everything worth knowing about these subjects can be learned in a few painless hours,—one only hoped that the undertaking would be entrusted to competent and efficient authorities, people who could be depended upon to produce something appreciably more solid and substantial than the usual "fifteen minutes a day" short-cut.

These hopes, miraculously, have been amply fulfilled by the Columbia Company and the Oxford University Press. Under the supervision of Percy A. Scholes, the former music critic to the British Broadcasting Company and musical editor to the *Radio Times*, the first volume of what is called the *Columbia History of Music by Ear and Eye* has just been issued. Perhaps, in view of the fact that only the first of the six projected volumes has been issued, the first sentence of this paragraph seems a bit excessive. But the first volume is so intelligent, so scholarly and so charming that one—it is to be hoped not rashly—quite as a matter of course expects similarly rewarding things from the rest of the series.

Volume I consists of an album of eight 10-inch phonograph records and an illustrated booklet of some forty-eight pages. These essay to cover the outstanding musical developments up to the opening of the seventeenth century, with special emphasis laid upon church choral music, instrumental music, solo song and secular choral music such as the madrigal in its various forms. Accordingly, musical examples from significant English, Flemish and Italian masters have been recorded under the direction of Sir Richard Terry, Mr. Arnold Dolmetsch and Dr. E. H. Fellowes. Mr. Scholes' booklet describes, comments upon and provides the proper historical background to each of these records.

The album is divided into five sections. In the first an anonymous choir, under the direction of Sir Richard Terry, sings various examples of choral music, beginning with plain song with early organum and ending with the *Sanctus* from Palestrina's *Missa Papae Marcelli*. Examples of later organum, early faburden and later faburden are included. Section two deals with the instrumental music of the same period—that is, the late sixteenth and early seventeenth centuries. Pieces for virginals, for lutes and viols and for lute and viol da gamba are recorded by the Dolmetsch Group, individually and collectively. Byrd, Bull, Farnaby, Norcome and Weekles are the composers represented. In the third section, which considers the solo song or the beginning of the art song, Miss Cecile Dolmetsch, with lute and bass viol accompaniment by Arnold and Rudolf Dolmetsch, sings an Elizabethan lute song, Dowland's *Awake Sweet Love*. The concluding sections give us the St. George's Singers, under the direction of Dr. E. H. Fellowes, in the famous *Sumer is icumen in*. And the three styles of madrigal, the Ayre, the Ballett and the madrigal proper, are illustrated with works by Pilkington, Morley, Weekles, Gibbons and Farmer.

The whole thing is admirably achieved. In every case the works presented are judiciously chosen, soundly executed and adequately recorded; they are, indeed, records which, if issued separately on the regular monthly lists, would be desirable and provocative items for collectors. The trick in such an undertaking, where the ideal is, of course, to get a maximum of information within a minimum of space, lies mainly in a wise selection of musical examples. It is thus praise of a high order to say that the works chosen are perhaps as representative as any that one can call to mind.

The history, of course, contains no magical powers. One cannot, simply by studying it, learn all there is to know about music of this period. Its great value lies in the manner in which it brings the whole formidable subject into convenient limits. It should properly be used with other records. With it as a guide, the music lover can then readily identify music of the sixteenth and seventeenth centuries. He will know precisely what qualities to listen for. Somewhere in his booklet, Mr. Scholes remarks: "To give understanding, and thus to awaken sympathy is . . . the true aim of any history of painting, literature, or music." That aim, it will be conceded, is an admirable one, but between it and its realization stand prodigious difficulties. These have somehow been brushed aside with signal success here.

Five more volumes, according to present plans, will follow, illustrating the beginnings of the more modern outlook (Purcell, Bach, etc.), sonatas and symphonies to about 1800, music as romance and national expression (Weber, Chopin, Dvorák, Grieg, etc.), music as drama (Wagner, etc.), and twentieth century music (Debussy, Stravinsky, etc.), bringing the account up to the present day.

ORCHESTRA



WAGNER
V-7262
to
V-7264

Tannhäuser: Overture and Venusberg Music (Paris version).
Six sides. Played by the Philadelphia Orchestra under the
direction of Leopold Stokowski. Three 12-inch discs in an
album. Victor Set M-78. Price, \$6.50.

Whenever Leopold Stokowski feels it necessary to increase the appreciation and respect with which his submissive and much-bullied audiences regard his very considerable talents as a conductor, he has only to play some such works as the Brahms *First*, the Tschaikowsky *Romeo and Juliette* or the Paris version of the Overture and Venusberg Music from *Tannhäuser*. The result is infallibly electrifying, supplying in substantial quantities fresh and irrefutable evidence that, while there are, of course, other great conductors now functioning, still there is none quite like Stokowski. He is, at his worst, only human, like everyone else; but at his incomparable best, as in those works, of rather varying merit, mentioned above, he is immensely thrilling and invigorating. The Brahms and Tschaikowsky works have already been recorded; now the *Tannhäuser* music is available.

In 1860 Wagner reconstructed the first two scenes of *Tannhäuser* in order to prepare the score for the Paris production in March of the following year. A ballet, he was informed, was essential; and so he supplied one—but in the wrong place. The influential Paris Jockey Club, consisting of most of the prominent young idlers of the French city, always dined late and consequently never got to a performance before it was half over. Being staunch lovers of art, their main delight at the opera was the ballet. Finding none in *Tannhäuser* (Wagner had inconsiderately put the ballet in the opening scene), they promptly lost their tempers and made such an indignant fuss that the performance was completely spoiled. The new music Wagner provided for this performance contains some of his most perfect inventions. In the fifteen years that separated the two versions, he had grown prodigiously: his mature art then not only aimed at, but was content with nothing less than, perfection. Having only recently completed *Tristan und Isolde*, he wrote the new music while still in the *Tristan* mood, filling it with all the magnificent strength and superb beauty that were poured so lavishly into that music drama. The Paris version stops 156 measures before the end of the original Overture and proceeds directly into the new Bacchanale. This section was increased in length, and three new themes were added: the first, a downward-sweeping violin figure in agitated sixteenth and thirty-second notes, appears seventy-three bars after the opening; the second, *fortissimo*, comes four bars later; and the third, in E Major, is given to the solo violin and solo 'cello. One of the loveliest episodes in all Wagner, it comes out here with an inexpressibly beautiful and haunting effect.

Beside Stokowski's glowing reading of this incandescent music, other interpretations—no matter how good—seem somehow cold and pale. Stokowski contrives great sheets of blazing sound, the sheer sensuous heat of which is sufficient to make the sensitive hearer half dizzy. The whole superlative performance is captured with amazing realism on the discs, and the set constitutes a resounding triumph for all concerned—composer, artists and recorders.

**BEETHOVEN****V-AB556**

to

V-AB558

IMPORTED

Symphony No. 1 in C Major, Op. 21. Six sides. Played by the Pablo Casals Symphony Orchestra of Barcelona under the direction of Pablo Casals. Three 12-inch discs. Price, \$2.00 each.

Miniature Score—Eulenburg No. 18.

B-90060

to

B-90065

Symphony No. 3 in E Flat Major, Op. 55 (*Eroica*). Six sides. Played by the Philharmonic Orchestra, Berlin, under the direction of Hans Pfitzner. Six 12-inch discs in an album. Brunswick Set No. 20. Price, \$9.00.

Miniature Score—Philharmonia No. 9.

V-D1725

to

V-D1728

IMPORTED

Symphony No. 4 in B Flat Major, Op. 60. Seven sides and Ruins of Athens: Overture. One side. Both played by the Pablo Casals Symphony Orchestra of Barcelona under the direction of Pablo Casals. Four 12-inch discs. Price, complete in album, \$8.00.

Miniature Scores—Eulenburg Nos. 14 and 30, respectively.

The early electrical sets of the Beethoven symphonies, fine enough in their day but suffering from obvious mechanical handicaps now, are rapidly being replaced by albums enjoying the full benefits of the latest recording methods. In the past two or three months we have been favored with the *Second*, from Polydor, the *Eroica*, from Columbia, and the *Eighth*, from Victor. Now the *First* and *Fourth*, from the Spanish and English branches of H. M. V., and another version of the *Eroica*, from Brunswick, are available.

The *Symphony in C Major* was first presented at a concert given by Beethoven April 2nd, 1800. It is generally agreed that, in its essentials, it follows pretty closely upon the style of the symphony as established by Mozart and Haydn. The *Adagio molto* opens on a dominant seventh chord of an alien key, a mild audacity that moved Sir George Grove to a lengthy discussion, though he concluded that similar heresies had been committed by Bach and Haydn. The graceful *Andante*, with its effective accompaniment for kettledrums, *pianissimo*, is full of charm. The *Menuetto*, which proceeds at a slightly faster pace than was then considered proper and decent for such movements, was, according to Berlioz, "the first-born of that family of humorous movements of which Beethoven invented the form and determined the pace, and which he substituted in nearly all his instrumental works for the minuet of Mozart and Haydn, the character of which was altogether different." Casals' reading is somewhat stodgy and heavy; it lacks the poetry and charm that seem necessary for a convincing interpretation. The orchestra, on the other hand, is obviously a competent one, and its rather solid tone is very attractive. The recording is vigorous.

This month the Brunswick Company, continuing its admirable policy of issuing the outstanding Polydor records under the domestic label, covers itself with glory by releasing what is in every way the most satisfactory and ably turned out version of the *Eroica* available. The high competence shown by orchestra, conductor and recorders, indeed, firmly establishes the set as one of the finest recordings of a Beethoven symphony that has thus far appeared. It is, of course, the outstanding set listed here.

With its untrammelled vitality, its vast elemental sweep, its ceaseless activity and its mighty protests against the inscrutable forces of life, the first movement constitutes one of the most superbly thrilling things in all orchestral literature. In it can be found, stated in incomparably moving and eloquent terms, all the immemorial tragedy of man. Until now these tremendous measures have sounded oddly pinched and thin on the gramophone. But Pfitzner and the Berlin Philharmonic remedy all that. The two great tonic chords with which the movement opens come out here with imposing force, and there is the proper dignity and emotion in the chief theme next heard on the 'cellos. Surely no other symphony, save, perhaps, the Brahms *C Minor*, opens so impressively. Nor does the orchestra expend its powers on the first movement; there is no let-down in the following sections. The string tone is excellent, the whole orchestra is splendidly balanced, and the climaxes come off logically and effectively. There is plenty of power and volume, but it is felicitously distributed. The band seems larger and better drilled than that employed in the only other recording of the work that can be compared to this: Dr. Max von Schillings' version, recently issued by Columbia. Pfitzner, too, seems to have a better grasp upon the music itself, and his reading appears more carefully planned and thought-out.

The *Fourth* was composed in the summer of 1806. Beethoven had started work on the *C Minor*, but the happy, irresistible themes of the *Fourth* were constantly on his mind, and so the *Fifth* was momentarily put aside. This is surely one of the loveliest of the entire nine, and the fact that it is not played so frequently as some of the others makes its appearance on records all the more enjoyable. The sunny first movement contains that striking part that occurs in the Retransition (about one-third of the way from the beginning of side two of the first record), where a *pianissimo* roll of the drum maintains a lengthy passage based on the tone of A sharp, culminating finally in an uninterrupted roll of seventeen measures; this gradually increases in force and power until, at the beginning of the Recapitulation, it explodes in a magnificent outburst of the full orchestra. All this is achieved with impressive effect on the records. The drums are prominent again in the lovely *Adagio*, where, just before the movement ends, they have a whole measure entirely to themselves. The recording brings this out clearly. The *Menuetto* and *Finale* are marked with a gayety and a joyous good-humor not to be resisted. Beethoven was never so charming, so genial, so persuasive. Casals' interpretation, as in the *First*, is rather stiff and self-conscious and lacking in contrast and variety. One feels that this orchestra, which showed to such excellent advantage in the recently issued Brahms *Double Concerto*, is capable of subtler work and a better quality of tone than are exhibited here. Energy and vigor, however, partly offset the general dullness of the reading; and from a purely mechanical point of view this may be said to be the most successful *Fourth* yet issued. Sir Hamilton Harty's poetic version (Columbia Set No. 47) is warmer and more sympathetic; but the recording, while clear, is not so brilliant as that in the present set. There is also another recording of the *Fourth*: that by Hans Pfitzner and the Opera Orchestra of Berlin-Charlottenburg (Polydor 95096 to 95100), but the orchestra lacks the force and driving power of the Barcelona organization.

The *Ruins of Athens: Overture* is a sound piece of recording and playing, and the music is first-rate.

R. J. M.



**MOUSSORG-
SKY
BIZET**

**C-67793D
and
C-67794D**

A Night on the Bare Mountain. (Moussorgsky.) Played by Philippe Gaubert and Paris Conservatory Orchestra. One side and

L'Arlesienne: Adagietto. (Bizet.) One side. Played by Willem Mengelberg and Concertgebouw Orchestra of Amsterdam. Two 12-inch discs. Price, \$2.00 each.

Miniature Scores—Eulenburg Nos. 841 and 828, respectively.

This symphonic poem went through a strange series of transformations before it finally reached the form in which we now have it. It has been said that it was derived from Moussorgsky's uncompleted opera *Salambo*; that it was originally a youthful composition entitled *St. John's Eve* which the composer laid aside, later returning to it for use in the opera ballet *Mlada* which Moussorgsky, Rimsky-Korsakow, Borodin and Cui planned to write together; and that, this project having fallen through, Moussorgsky then intended to introduce the work into his unfinished opera the *Fair at Sorotchintsy*. The composition as it now stands is partly the work of Rimsky-Korsakow, who, as he says in *Ma Vie Musicale*, created a "form in which Moussorgsky's ideas would be framed to the best advantage." The following argument, attached to the score, gives a clue to the nature of the work: "Subterranean sounds of unearthly voices. Appearance of the Spirits of Darkness, followed by that of the God Chernobog. Glorification of Chernobog, and celebration of the Black Mass. Witches' Sabbath. At the height of the orgies, the bell of the little village church is heard from afar. The Spirits of Darkness are dispersed. Daybreak."

Gaubert's reading is suave and subtle, and he brings out his details in clear outline, but his climaxes lack power and come off weakly. M. G. Cloez's version of the work for Odeon, made with the Philharmonic Orchestra of Paris (O-165.410 and O-165.411), is in direct contrast to Gaubert's. Cloez's reading is impetuous and exuberant. In this noisy interpretation the orchestra fairly screams; properly speaking, there are no climaxes: the performance maintains an even level of sound and fury, and details are quite lost in the general rush and hurry. Both recordings are interesting, but neither can be said to be entirely satisfactory. The *l'Arlesienne* excerpt is written for strings alone. Played in the drama during the dialogue between the aged lovers, it is an enchanting piece of music, and its appealing sentiment is brought out gracefully by Mengelberg and his orchestra.

**RIMSKY-
KORSAKOW**
V-9696

Le Coq d'Or: Introduction and Bridal Cortège. Two sides. Played by the London Symphony Orchestra conducted by Albert Coates. One 12-inch disc. Price, \$1.50.

Miniature Score—Philharmonia No. 279.

This splendidly recorded and brilliantly played disc of the excerpts from *Le Coq d'Or* was reviewed from the H. M. V. pressing on page 127 of the June *Disques*.

GRIEG

**C-50232D
and
C-50233D**

Peer Gynt Suite No. 2, Op. 55. (1) The Bridal Escort (Ingrid's Lament); (2) Arabian Dance; (3) Return of Peer Gynt; (4) Solveig's Song. Four sides. Played by Georg Schneevoigt and New Queen's Hall Light Orchestra. Two 12-inch discs. Price, \$1.25 each.

An able and polished performance of the *Peer Gynt Suite No. 2*. The recording apparently misses nothing.

SCHUBERT**PD-66932**

to

PD-66934

IMPORTED

Symphony No. 5 in B Flat Major. Played by the Berlin Philharmonic Orchestra under the direction of Jascha Horenstein. Five sides and



Twin Brothers: Overture. One side. Played by the Opera Orchestra, Berlin-Charlottenburg, conducted by Alois Melichar. Three 12-inch discs. Price, \$1.50 each.

Miniature Score—Philharmonia No. 91.

Since the centennial two years ago, Schubert releases have been lamentably rare. An occasional re-working of the *Serenade*—whose simple dignity and quiet eloquence apparently nothing can spoil—or perhaps another version of *Erlkönig*—and that has been about all. The violoncello concerto last month is followed up, appropriately enough, by the *Symphony No. 5 in B Flat Major*. Its release is news of a particularly exhilarating nature, for not only is it a work of Schubert, but it is a work that the major symphony orchestras incredibly pass over season after season. Precisely why no one seems to know. That it is not the fault of the music these discs afford ample proof.

Schubert started work on this symphony in September, 1816, when he was scarcely twenty years old. Completed on October 3rd of the same year, the work was first performed at Vienna, in the home of Otto Hadwig, a member of the Burgtheatre's orchestra. The performers were amateur musicians who took part in the concerts held at the home of Schubert's father. Although the work is scored for a small orchestra—strings, one flute, two oboes, two bassoons and two horns—the present recording sounds full-toned and rich, and the balance between the woodwinds and strings is agreeably even. The whole work is unmistakably Schubertian, and there are numerous enchanting melodies of the sort no one but Schubert seemed able to write. The *Menuetto* and *Allegro vivace* perhaps are the outstanding movements; at any rate, it is in them that the orchestra shows to best advantage.

The gay little overture to the *Twin Brothers*, a *Singspiel* which was first produced at the Vienna Opera in 1820 as a musical burlesque in one act, is full of a delightful play between the woodwinds and strings. It is performed briskly.

CHABRIER**B-90055**

Bourrée fantasque. One side and

Marche joyeuse. One side. Both played by Orchestre de l'Association des Concerts Lamoureux, Paris, under the direction of Albert Wolff. One 12-inch disc. Price, \$1.50.

**SCHUBERT
BACH****B-90059**

Rosamunde: Ballet Music in G Major. (Schubert.) One side and
Air from the Suite in D Major. (Bach.) One side. Both played
by the Berlin Philharmonic Orchestra under the direction of
Wilhelm Furtwängler. One 12-inch disc. Price, \$1.50.

Miniature Scores—Eulenburg Nos. 817 and 818, respectively.

Chabrier's brilliant fancy, his enjoyable comic vein and his exhilarating piquancy are well illustrated in the entertaining *Bourrée fantasque* and *Marche joyeuse*. Some complain of a certain mild cheapness in these works, but that can be readily overlooked in view of their many odd inventions of detail and their agreeable display of Gallic wit. Albert Wolff gives each piece a sparkling and well-rounded performance. Furtwängler, one of the most sensitive and capable of present day conductors, gives the irresistible Ballet Music a crisp rendering. The *Air* is, of course, the familiar one from the *Suite No. 3*. It is played with precision and sonority.

**DEBUSSY****PD-566011**

and

PD-566012

IMPORTED

Petite Suite: (a) *En bateau*; (b) *Cortège*; (c) *Menuet*; (d) *Ballet*. Four sides. Played by Orchestre de l'Association des Concerts Lamoureux under the direction of M. Albert Wolff. Two 12-inch discs. Price, \$1.50 each.

A good recording of this delightful suite has been badly needed. The present set of discs perfectly provides an adequate gramophonic representation of the Busser orchestration of Debussy's pieces for piano duet. The only other orchestral recording, available in America, has been the poorly reproduced reading of Sir Dan Godfrey with the London Symphony Orchestra (C-67406D and C-67407D). Several arrangements for solo instruments have found their way onto records, the most significant of which are: *Menuet*, played by Szigeti, violin (C-7152M); *Menuet*, played by Horace Britt, violoncello (C-2166D); *En bateau*, played by Kreisler, violin (V-1358).

The *Petite Suite*, for piano duet, was first published in 1889 by Fromont and Company, Paris. M. Jean-Aubry gives the date of publication as 1904 in his otherwise correct list of Debussy works, but this is presumably a misprint. *Groves* claims the date of composition to be 1888. This places the four pieces directly between Debussy's first piano compositions, *Deux Arabesques* (O-166.084), and the *Fantaisie* for piano and orchestra. *En bateau* adumbrates, to an extent, the procedure of *L'Après-midi d'un faune*, composed about four years later. The pieces are seldom heard in concert in their original form and are known, for the most part, in Henri Busser's scoring. Busser became intimate with Debussy during the first production of *Pelléas et Mélisande*, when he had occasion to serve as chorus master. The orchestration is quite Debussyan; it is difficult to believe that the composer of *La Mer* was not himself responsible for it.

The reproduction of the Concerts Lamoureux Orchestra is full and resplendent. Wolff does the right thing by his compatriot and achieves a highly successful interpretation.

R. G.

RAVEL**V-9700**

and

V-9701

Rapsodie espagnole: (1) *Prélude à la nuit*; (2) *Malagueña*; (3) *Habanera*; (4) *Féria*. Four sides. Played by Symphony Orchestra conducted by Piero Coppola. Two 12-inch discs. Price, \$1.50 each.

Miniature Score—Durand et Cie, Paris.

V-W1074

IMPORTED

Menuet Antique. Two sides. Played by Grand Orchestre Symphonique under the direction of M. Piero Coppola. One 12-inch disc. Price, \$2.00.

The *Rapsodie espagnole*, one of the most enjoyable of recent recordings, was reviewed in some detail on page 74 of the May issue of *Disques*, where the French H. M. V. pressings were discussed.

The *Menuet Antique*, one of Ravel's earliest known compositions, was written in 1895 as a piano piece, twelve years before the *Rapsodie espagnole*. The composer later scored it for full orchestra, in which form it is here presented. The orchestration, achieved with Ravel's customary skill and cleverness, is brilliant and vivid. As an orchestral piece it is undeniably effective, though it lacks in some measure the piquancy and verve that one feels ought properly to have been in the work. The industrious and always capable M. Coppola and his band turn in a first-rate performance. The recording is exceptionally clear and full.

BRETON

C-52070X

En la Alhambra. Two sides. Played by the Madrid Symphony Orchestra conducted by Enrique F. Arbos. One 12-inch disc. Price, \$1.25.



This, one of Bretón's few purely instrumental works, is orchestrated colorfully, and it is played with fervor by the Madrid orchestra.

CONCERTO



TSCHAIKOWSKY

C-67789D

to

C-67792D

Concerto in B Flat Minor for Piano and Orchestra, Op. 23. Eight sides. Played by Cutner Solomon and the Hallé Orchestra conducted by Sir Hamilton Harty. Four 12-inch discs in an album. Columbia Set No. 141. Price, \$8.00.

Miniature Score—Eulenburg No. 709.

This flamboyant concerto, completed in February of 1875, was dedicated to Nicholas Rubinstein, the director of the Moscow Conservatory, where Tschaikowsky occupied the position of professor of harmony. Not at all appreciative of the compliment and in an ill humor because Tschaikowsky had neglected to consult him regarding the piano part, Rubinstein attacked the work vehemently. Tschaikowsky, of course, was profoundly hurt, and the name of Hans von Bulow, who had manifested a lively interest in the composer, was substituted in the dedication. Tschaikowsky, indeed, never quite got over Rubinstein's efficient abuse, and often, in later life, referred bitterly to the matter, though the friendship between the two men was not seriously affected.

The broad, expansive opening of the first movement, with its incisive chords from the piano thumping out above the din of the orchestra, comes off here with fine dash. The *pizzicato* section, near the end of side one, is neatly achieved. The recording on side two is somewhat coarse and blurred, and the consequent loss of details is unfortunate. The fine, clear recording and exceptionally pure tone of the piano on the last side of the first movement, however, help to make up for the defects on side two. The second movement, occupying a side and a half, is similarly clear and pure. The tone quality of the various instruments is very attractive, and the change in rhythm near the end of the first side is managed skillfully. The last movement is written in *rondo* form and suggests a brisk Russian dance; brilliance, sweeping power and vigor combine to make it thoroughly enjoyable.

Solomon, who made his début June 30th, 1911, as a boy of eight, playing this concerto, reveals a firm and even tone, and in those parts where the reproduction permits the piano to emerge in its proper light the effect is very pleasing. The interpretation is well-poised and, for music of this sort, singularly unbending. The orchestral support by Sir Hamilton Harty and the Hallé Orchestra is full and vigorous. English critics have complained that the orchestra was apparently placed too close to the recording apparatus, exaggerating the tone and volume. This is not nearly so alarming as it sounds, for it merely puts the orchestra on equal terms with the solo instrument. The concerto is also available from Victor by Mark Hambourg and the Royal Albert Hall Orchestra (Victor Set M-9). Recorded during the early days of the electrical process, the set contains many of the characteristic faults of that hectic period, though when it first appeared it seemed quite an amazing piece of concerto recording, of which it was one of the first examples.



CHAMBER MUSIC

FRANCK
V-8175
to
V-8178

Sonata in A Major. Eight sides. Played by Alfred Cortot (Piano) and Jacques Thibaud (Violin).
Four 12-inch discs in an album. Victor Set M-81. Price, \$10.00.

This sonata was reviewed from the H. M. V. set on page 131 of the June issue. Cortot and Thibaud are thoroughly at home in Franck's great work, and it is doubtful if such superb playing, aided by first-rate recording, will be surpassed for many years to come.

BACH
MENDELSSOHN
C-50229D

My Joyful Heart. (Bach.) One side and
Intermezzo. (Mendelssohn.) One side. Both played by the Catterall String Quartet. One 12-inch disc. Price, \$1.25.

The Mendelssohn number is a graceful dance, charmingly played. Somewhat more dignified, the Bach selection is full of a serene, exalted joy, which the players bring out saliently in their self-contained, well-poised interpretation.

PROKOFIEFF
V-47167

Overture on Hebrew Themes, Op. 34. Two sides. Played by the Victor Salon Orchestra of Argentina.
One 10-inch disc. Price, \$0.75.

The *Overture on Hebrew Themes*, one of Prokofieff's smaller works, is written for a chamber group consisting of clarinet, piano and string quartet. These instruments are manipulated very cleverly by the composer, and the combination is an effective one. The record, which enjoys excellent reproduction, comes from the Victor export list.

BORODIN
PD-95322
IMPORTED

String Quartet in D Major: 3rd Movement. Two sides. Played by the Guarneri Quartet. One 12-inch disc. Price, \$1.50.

Miniature Score—Eulenburg No. 201.

In the rather slender list of the musical works of Alexander Borodin (1834-1887) are two string quartets and a few minor pieces for the same combination of instruments. Although he is known principally for the barbaric zest and intense vitality of his larger works—notably, the *Polovetzki Dances* from *Prince Igor* and *On the Steppes of Central Asia*—Borodin showed in his chamber music that he was also capable of drawing rich colors and effective harmonies from more modest resources. The *Quartet in D Major*, a posthumous composition, is his second work in this form. It is a pity that the whole thing was not recorded. The *Nocturne*, presented here, is a lovely excerpt, full of a rich, sombre beauty and highly individual melodies. Some exceedingly charming effects are introduced about the middle of side two. The movement, indeed, seems to contain all the ingredients necessary for a popularity equal to that of the rather excessively familiar *Andante Cantabile* of Tchaikowsky. The thoroughly competent interpretation by the Guarneri Quartet and the meritorious recording round out a first-rate piece of work. This movement is also available by the Budapest String Quartet on V-D1441.

PIANO



DEBUSSY AUBERT

V-W1065
and
V-W1066
IMPORTED

En blanc et noir: Avec emportement; Lent—Sombre; Scherzando.
Three pieces for two pianos (four hands). (Debussy). Three
sides and
Suite breve: Air de Ballet. (Aubert.) One side. Played by
Mlles. Marcelle Ruff and Dominique Jeanes (two pianos).
Two 12-inch discs. Price, \$2.00 each.

DEBUSSY

V-P833
IMPORTED

Prélude: Danse de Puck. One side and
Prélude: Bruyères. One side. Both played by M. Wurmser
(Piano). One 10-inch disc. Price, \$1.50.

DEBUSSY LAZARE- LEVY

V-W1059
IMPORTED

Masques. (Debussy.) One side and
Trois Préludes. (Lazare-Levy.) One side. Played by M. Lazare-
Levy (Piano). One 12-inch disc. Price, \$2.00.

In the year that succeeded the publication of the *Second Book of Preludes* the World War began. *En blanc et noir*, in three movements, were among the last piano pieces to leave Debussy's pen. He composed them in 1915. His rapidly rising fever was notably increased by the universal rise in temperature. His artistic virility suffered with his incurable illness. One writer remarks, "No more soft, sweet evenings during which, in the Avenue du Bois, he could catch the echoes of songs and dances, and of serenades; but instead the vertiginous phantasmagoria of arms and of armed men, the commands of 'Forward, march!', the howling of the mob cursing the enemy, and working itself up into an exaltation of patriotic valor, religion, humanity. And Debussy for a time is silent."

En blanc et noir stands out among Debussy's productions by reason of their unusual dimensions. The sharp, etched and vivid contrasts characterizing the three pieces give reason for the appellation: *In black and white*. The first piece is of a vivacious nature and has great rhythmic fluidity. It is written in the manner of a valse-caprice and brings to mind, by reason of its chord progressions and tonality, the *Doctor Gradus ad Parnassum* of *The Children's Corner*. It is prefixed by a quotation from the *Romeo et Juliette* by J. Barbier and M. Carré: "*Who stays in his place—Nor dances for choice; The while some disgrace—He admits in low voice.*" The second section is a large canvas; a war scene in which Debussy endeavors to present a great fresco. It is prefaced by a Villon poem from "*Ballade contre les ennemis de la France*"; the translation of which is: "*Prince, or carried by Eolus's serfs—In woods where Glaucus reigns supreme, Or robbed of peace and hope's fair choice. Worth having virtues none I deem—Who wish ill to the realm of France.*" The piece is dedicated to Lieutenant Jacques Charlot, who was killed by the enemy in 1915. The subject of this composition adapts itself better perhaps to symphonic than to pianistic means of expression. The various programmatic episodes may be traced with ease, so well differentiated and characteristic they become. There is first heard a signal alarm on a double pedal (F sharp and C), whose upper note is a far-away beat of the drum; after a few bars of a folk-song, a *noël*, redolent of home-sickness, is heard, immediately followed by another song, liturgic in quality, as though a priest were celebrating funeral rites. Meanwhile, as the



song rises once more in the distance, against a dismal harmonic background, the rallying beat of the insistent drum continues on the same menacing pedal-point which proclaims the imminent battle. Luther's solemn chorale is heard, opposed alertly by a ringing French fanfare. Now again the alarm signal; the military picture is completed. The *Scherzando* is dedicated to Igor Strawinsky and is prefixed with the Charles d'Orleans inscription: "Yver, you are but low-born . . ." (used once before by Debussy for a song). This movement takes us indoors where, in the intimacy of a room, one fancies the wind whistling outside, bringing with it wails of lamentation. The old castellan tells a terrifying tale while the rain beats against the window panes (narrative rhythm in the seventh measure, later renewed with chords of the ninth, and with major thirds in chromatic progression). The storm passes and dies in the distance; the heavens regain their serenity, and the moon illumines a white and silent landscape.

The recording and playing of these unusual Debussy pieces are quite satisfactory. The Aubert caprice on the reverse side is agreeable. It is music of a lighter and different sort.

The *Danse de Puck* is number eleven in the *First Book of Preludes*; *Bruyères* is number five in the second volume. Wurmser plays both the delightful *Préludes* engagingly and sympathetically; he pays heed, almost to the point of inverisimilitude, to the expressiveness of each melodic fragment, of each chord. The exceptionally good piano recording justifies the brilliant technique of the performer. The *Dance of Puck* receives its first electrical recording on this disc. Here Debussy's lightness is exemplified in the playfulness, the burlesque note, the hypocritical seriousness of the music. Puck is an ironic sprite in the composer's soul and appears to some extent in all Debussy's musical caricatures. You will find him in *The Children's Corner* (V-7147 and V-7148) and he also appears in *Boîte à joujoux*, *General Lavine*, *Minstrels* and *Hommage à S. Pickwick Esq. P. P. M. P. C. General Lavine* and *Minstrels*, both *Préludes*, have been recorded. It is rather difficult to attach an exact geographical location to the heath that Debussy describes in *Bruyères*. But one is conscious of the wind softly playing over the reeds and the grass of the moor and the rolling typography of the open landscape. A nature simple and unaffected and a pastoral innocence and candor pervade the piece. It is conceived in the same vein as *La fille aux cheveux de lin*, but with a greater wealth of emphasis.

Masques, an earlier composition, is of the period (1904) which saw the composition of *L'Isle joyeuse* (an orchestration of which appears on disc V-9688). Debussy's two instinctive qualities are here apparent: his refined taste and acute sensibility. A particular characteristic of *Masques* is the rhythmic effect due to the fact that the movement, being in three-quarter time, has an accentuation in six-eight time. The recording is hindered by an occasional scratchy noise. M. Lazare-Levy, who plays three of his own rather insignificant *Preludes* on the reverse side, is not an ideal Debussy interpreter. He possesses a fluent technique but stresses the line so much that the ornament appears excessive. Nevertheless, this is the only recording of the work.

R. G.

LISZT

PD-90146

IMPORTED

{ Hungarian Rhapsody No. 6. Two sides. Played by Alexander Brailowsky (Piano). One 10-inch disc. Price, \$1.25.

Parts of this robust, full-blooded interpretation are recorded with such agreeable fidelity that it is not at all difficult to overlook the occasional inequality of timbre. The last half of side two is particularly thrilling, and it shows how well the piano can be recorded on occasion.

ALBENIZ
V-7248

- { Evocación. One side and
Cordoba. One side. Both played by Arthur Rubinstein (Piano).
One 12-inch disc. Price, \$2.00.



V-7249

- { Navarra. One side and
Seville. One side. Both played by Arthur Rubinstein (Piano).
One 12-inch disc. Price, \$2.00.

When the Brahms *Concerto in B Flat Major* recently appeared, the critics, with bewildering unanimity, complained that Arthur Rubinstein was not by nature the ideal interpreter of that kind of music, though the performance as a whole was deemed a satisfactory one. No such complaint would be apposite here. Rubinstein, indeed, could scarcely be improved upon in these gaily melodic pieces of Albéniz. It is said that it was through pure chance that Rubinstein first included Spanish music on his programs. During the late war, so the story goes, he was at San Sebastien, playing the Brahms Concerto. While there he visited the widow of Albéniz, who could not understand why he did not play her husband's works. As a Pole, Rubinstein replied, he felt that no one but a Pole could adequately play the Mazurka; and in the same way he supposed that no one but a Spaniard, who had inherited the true national temperament, could properly render Spanish music. Señora Albéniz, however, persuaded him to play a group of her husband's works. He was so thoroughly successful in his readings that ever since Albéniz' pieces have figured largely on his programs, and he is widely recognized as an incomparable interpreter of Spanish music.

On these two discs, rescued from the Victor export list, he plays four of Albéniz' works. Thoroughly in keeping with the character of the music, Rubinstein's vivid readings, together with the remarkably fine recording, make these records among the most attractive of recent piano releases. The treble and bass here record extremely well and in approximately proper balance. *Evocación*, from the first book of *Iberia*, is also available in an orchestral version (Columbia Album No. 130). A graceful, languid piece in 3/4 time, it contrasts two tunes, one in the style of Navarre and one in the manner of Andalucía. *Cordoba*, *Navarra* and *Seville* are full of the color and rhythm of the South.

MOMPOU
V-AA172
IMPORTED

- { Cançó i Danca Num. 1. One side and
Cançó i Danca Num. 2. One side. Both played by Frederico
Mompou (Piano). One 10-inch disc. Price, \$1.50.

A French critic once said of Frederico Mompou that much of his music could be dictated in words without utilizing any of the conventional music-writing methods. Although he is a Spaniard and was born in Barcelona in 1895, his work has been most appreciated in Paris, where he has a large number of followers and admirers. His music is free from bar-divisions, key-signatures and cadences. This method Mompou has described as *primitivista*, his intention evidently being a return to the Primitives. His works, written entirely for the pianoforte, are, with several minor exceptions, in the suite-form. The two pieces recorded above are very subdued and quiet, written with the utmost simplicity and setting forth several unadorned little melodies in a not altogether interesting fashion. The composer is a creditable pianist, but the recording is not any too kind to the piano tone, and there is a rather puzzling hum.

**LISZT****V-DB1307**

to

V-DB1309

IMPORTED

Sonata in B Minor. Six sides. Played by Alfred Cortot (Piano).
Three 12-inch discs. Price, \$2.50 each.

This sonata, dedicated to Robert Schumann, dates from 1853. It has been the subject of a brisk controversy. Some critics have objected to the title of sonata, claiming that actually there are but few traces of the form in the work; others see in it an organic amplification of the old, obsolete form, contending that Liszt merely took Beethoven's last sonata period as a starting point and built upon that foundation.

After a solemn opening, there appears in descending octaves that theme Wagner later made generous use of when he required something impressive for his Wotan motive. With the arrival of the chorale, Liszt states his religious beliefs, blending as James Gibbons Huneker once observed, "piety and passion in the most mystically amorous fashion . . . the rustle of silken attire is back of every bar; sensuous imagery, a faint perfume of femininity lurks in each cadence and trill. Ah! naughty Abbé have a care. After all thy tonsures and chorales, thy credos and sackcloth wilt thou admit the Evil One in the guise of melody, in whose chromatic intervals lie dimpled cheek and sunny tress! Wilt thou allow her to make away with spiritual resolutions! Vade, retro me Sathanas! And behold it is accomplished. The bold theme so eloquently proclaimed at the outset is solemnly sounded with choric pomp and power. Then the hue and cry of diminished sevenths begins, and this tonal panorama with its swirl of intoxicating colours moves kaleidoscopically onward. Again the devil tempts the musical St. Anthony, this time in octaves and in A major; he momentarily succumbs, but that good old family chorale is repeated, and even if its orthodoxy is faulty in spots it serves its purpose; the Evil One is routed and early piety breaks forth in an alarming fugue which, like that domestic ailment, is happily short-winded." The thundering finale recalls the earlier themes, and finally the brilliant work comes to a quiet and subdued end.

Cortot's interpretation demonstrates amply this great artist's powers. Resisting the temptation to impress and overwhelm with sheer force, he prefers a more subtle and cogent method and plays with his customary delicacy and precision, logic and poetry combining to make a thoroughly effective reading. The recording, too, is excellent, especially the bass, which comes out evenly and with force. At times one is conscious of a blur on some of the notes above middle C, but owners of electrical reproducing machines will discover that by adjusting the volume the tone of these erring notes can be noticeably improved.

J. STRAUSS**Arr. Godowsky****V-7257**

Die Fledermaus: Paraphrase. (Strauss-Godowsky.) Two sides.
Played by Benno Moiseivitch (Piano).
One 12-inch disc. Price, \$2.00.

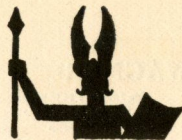
The effective arrangement of the lively tunes from *Die Fledermaus* was made by Godowsky. Charming played by Benno Moiseivitch, Strauss' lovely waltzes make an irresistible piano disc. The recording is quite as fine as that in the same pianist's recent record of Medtner's *Fairy Tale* and Prokofieff's *Suggestion Diabolique*.

SCOTT**C-2228D**

Water-Wagtail. One side and
Valse Scherzando. One side. Both played by Cyril Scott (Piano).
One 10-inch disc. Price, \$1.00.

Charming trifles exquisitely played by the composer, once in vogue.

OPERA



WAGNER
V-D1690
to
V-D1694
IMPORTED

Siegfried: Selected Passages. Ten sides. Sung by Lauritz Melchior (Tenor), Albert Reiss (Tenor), N. Gruhn (Soprano) and Rudolf Boekelmann (Baritone) with the London Symphony Orchestra under the direction of Albert Coates.
Five 12-inch discs. Price, complete in album, \$10.00.

Miniature Score—Eulenburg No. 909.

"As we see him [Siegfried] on the stage he is, under the best conditions, slightly ridiculous, a sort of overgrown Boy Scout. *It is only in his music that he is so magnificently alive, so sure of our sympathy.*" The italics are ours. These sentences, taken from Mr. Ernest Newman's incomparable study *Wagner as Man and Artist*, are profoundly true, and they call attention to a point that he constantly emphasizes: i.e., that some of the Wagnerian characters are infinitely more effective and convincing in the privacy of one's chamber than they are in the opera house. The gramophone has now made it possible for us so to engage these music dramas; and the soundness of Mr. Newman's theory has been pretty definitely established. All the irritating and disturbing factors that mar most stage performances are absent. Nothing remains except that which is most important: the music.

Out of the 1163 pages of the miniature score, something like 291 are presented in this album. This obviously comes nowhere near to giving a logical and plausible outline of the action. But one's bad humor at noting the paucity of the music presented is quickly dispelled by the magnificence of those passages that are given. It is, indeed, no exaggeration to say that these five discs represent the most thoroughly successful attempt yet made to reproduce Wagner realistically on the gramophone. The "selected passages" include Siegfried's efforts to imitate the Forest Bird, the Forging Song, Siegfried's reflections as to the identity of his parents, his rather ludicrous attempts to imitate the Forest Bird, the conversation with the Bird after the slaying of the Dragon, and the scene between Siegfried and the Wanderer.

There are numerous felicities in the set. One is aware, throughout the five records, of the presence of a real Wagnerian orchestra, speaking always in forceful and compelling tones. Distinguished orchestral playing is contributed by the London Symphony under Coates, who, as was to be expected, is completely at home in the vigorous and youthfully buoyant measures of *Siegfried*. As for the cast, it is about as competent a one as could be assembled for this particular work. There is strength, character and enthusiasm in Melchior's splendidly controlled tenor, and it is handled with ease and assurance. Albert Reiss, as Mime, and Rudolf Boekelmann, as the Wanderer, are admirable, conveying their respective parts convincingly. Nora Gruhn is not entirely satisfactory as the Forest Bird, but happily her performance is a brief one. With the exception of side seven, which, though clearly recorded, is considerably louder than the rest of the set, the recording is uniform. Owners of the previous H. M. V. *Siegfried* album will find that there is some unfortunate overlapping, but this, in view of the many substantial merits contained in the new set, is hardly sufficient to warrant much grumbling; and the two sets properly belong together. An attractive booklet, giving the English and German texts, together with score references and the story of the opera, accompanies the album.



WAGNER
V-C1853
IMPORTED

Tannhäuser: Ansprache des Landgrafen. One side and
Lohengrin: Ansprache des Königs. One side. Both sung by
Ivar Andresen (Bass) with orchestra conducted by Fritz Zweig.
One 12-inch disc. Price, \$1.75.

Miniature Scores—Eulenburg Nos. 903 and 904, respectively.

B-90056 { Tristan und Isolde: Act II—Brangaene's Air. One side and
Das Rheingold: Scene IV—Erda's Warning. One side. Both
sung by Emmi Leisner (Contralto) with orchestra.
One 12-inch disc. Price, \$1.50.

Miniature Scores—Eulenburg Nos. 905 and 907, respectively.

In these familiar excerpts from *Tannhäuser* and *Lohengrin*, Andresen confirms the high opinion we had formed of him after hearing his work in *Tristan* and *Götterdämmerung*. His voice, obviously capable of immense volume, is superbly controlled, and in these interpretations he uses it judiciously. Equally pleasing are the *Tristan* and *Rheingold* numbers sung by Emmi Leisner.

WAGNER
V-D1813
IMPORTED

{ The Flying Dutchman: Act I—Die frist ist um! Two sides.
Sung by Friedrich Schorr (Baritone) with the Berlin State
Opera Orchestra conducted by Dr. Leo Blech.
One 12-inch disc. Price, \$2.00.

B-90057 { The Flying Dutchman: Act II—Senta's Ballad. One side and
Tristan and Isolde: Act III—Liebstod. One side. Both sung by
Elisabeth Ohms (Soprano) with orchestra.
One 12-inch disc. Price, \$1.50.

PD-66930
IMPORTED

{ The Flying Dutchman: Act II—Versank ich jetzt in wunderbare
Träume. Two sides. Sung by Elisabeth Ohms (Soprano) and
Theodor Scheidl (Baritone) with orchestra conducted by Julius
Prüwer. One 12-inch disc. Price, \$1.50.

Miniature Score—Eulenburg No. 902.

The attention the gramophone companies last month lavished upon Brahms seems now to be distributed pretty evenly between Wagner and Beethoven, with which it would be difficult to cavil. The *Flying Dutchman*, from which odds and ends intermittently appear, this month enjoys the distinction of having three selections—two of them not yet worked to death on the discs—released. Many consider the Dutchman to be Schorr's finest role, and it is in the solo here recorded that his artistry reaches its highest expression. The Dutchman's eternal pain, his immeasurable yearning for rest and peace—these Schorr communicates in a style that is noble and impressive and that reflects vividly the stormy and tragic mood of the music. The ballad, which Wagner declared to be the central psychological and musical point of the opera, is very familiar, having been recorded frequently. Here Elisabeth Ohms, who caused much favorable comment in New York last winter when she appeared at the Metropolitan, sings it with distinction and impressive effect, presenting on the reverse side the unforgettable *Liebstod* from *Tristan*. Manfred Gurlitt conducts the accompanying orchestra for the *Flying Dutchman* piece, and Julius Prüwer directs the *Tristan*. The second act duet between the Dutchman and Senta, recorded by Elisabeth Ohms and Theodore Scheidl, begins shortly after Daland, Senta's father, leaves the pair. The Dutchman, profoundly stirred by what seems at last to be the realization of his dreams, tells Senta of his constant longing for release

through a woman's love. Senta, taking up the strain—it is here the record begins—asks herself if this is all a dream. As the Dutchman's voice blends with hers, she assures him she will bring him love and peace. The excerpt closes with the Dutchman's anxious question as to whether she can be faithful until death. Superb recording and orchestral playing prevail in all three discs.



GLUCK

C-D12318

IMPORTED

Orfeo ed Euridice: (a) Furie—Larve—ombre; (b) Mille pene. Two sides. Sung by Giuseppina Zinetti (Mezzo-Soprano) with orchestra. One 10-inch disc. Price, \$1.50.

One of the oldest operas still occupying an important place in the present day repertoire, *Orfeo ed Euridice* was first produced in 1762 in Vienna, and it had a salient part in the operatic reform which Gluck accomplished. As is often the case with the eighteenth century operas, the role of the hero is written for contralto, though when the work was given in Paris in 1774 Gluck transposed the part for tenor.

The labelling here is rather vague and inadequate. Both selections come from the second act. The first side, labelled, curiously, *Furie—larve—ombre*, begins with Orpheus' lines *Deh placatevi con me*, page 38 of the piano and vocal score (London: Novello and Co.). Orpheus, to a *pizzicato* accompaniment, asks the Furies to be merciful to him. Their ungracious refusals are omitted from the disc. The next two pages, containing the chorus *Misero giovane*, are cut, and then side two begins, setting forth Orpheus' aria *Mille pene*, in which he speaks of the "fire of hell inflaming my inmost heart." Giuseppina Zinetti sings this lovely music with sincerity, taste and purity of style. Fine recording and competent orchestral accompaniment are additional features of an exceptionally appealing disc.

SMETANA

C-50231D

The Bartered Bride: Act I—Coeur de Mere. One side and
The Bartered Bride: Act III—Fille cruelle. One side. Both
sung by Germaine Feraldy (Soprano) and M. Claudel (Tenor)
with orchestra under the direction of Elie Cohen.
One 12-inch disc. Price, \$1.25.

HANDEL PUCCINI

C-2213D

Floridante: Amor Commanda (Handel). One side and
Manon Lescaut: In Quelle Trine Morbide (Puccini). One side.
Both sung by Anna Case (Soprano) with piano accompaniment.
One 10-inch disc. Price, \$0.75.

Recordings from Smetana's vivacious *Bartered Bride*, first produced in Prague in 1866, are not nearly so plentiful as they might be. One of the most delightful of comic operas, it is full of charming melodies and abounds in likely recording material. The two duets here recorded are altogether enjoyable, though one feels that M. Claudel's rather metallic tenor is not entirely suited to Smetana's warm, genial music. But Mlle. Feraldy's singing is very attractive, especially in the duet from act three. The recording and orchestral accompaniment are more than adequate.

Anna Case, whose concert appearances are always popular, is here heard in two pieces of widely different character. The Handel opera was composed in 1721; once extremely well-liked, it is seldom heard of today. The aria is sung with painstaking and intelligent care, as is also the Puccini selection. In the latter an orchestral accompaniment would perhaps have been more effective, but praise is due the anonymous pianist and the recorders, who have somehow managed to reproduce the stubborn piano tone with surprising fidelity.

**MASCAGNI****C-D14623**

to

C-D14632

IMPORTED

Cavalleria Rusticana: Opera in One Act. Twenty sides. Rendered by Eminent Operatic Artists of Italy, Chorus of La Scala Theatre, Milan, and Milan Symphony Orchestra conducted by Cav. L. Molajoli.

Ten 12-inch discs. Price, complete in album, \$20.00.

THE CAST

Santuzza	G. Arangi Lombardi
Lola	Maria Castagna
Turiddu	Antonio Melandri
Alfio	Gino Lulli
Lucia	Ida Mannarini

Chorus of Peasants and Villagers.

First produced on May 17, 1890, at Rome, *Cavalleria Rusticana* almost overnight changed Pietro Mascagni from an obscure, penniless music teacher into a famous composer. When, in 1889, the music publisher, Sonzogo, offered a prize for the best one act opera to be submitted to him, Mascagni at once began work on a tale of Sicilian life called *Cavalleria Rusticana*, adapted from a story by Giovanni Verga by the librettists, Giovanni Targioni-Tozzetti and Guido Menasci. Completed in an almost unbelievably short time, the work was submitted to Sonzogo and immediately won the contest. The first performance was enormously successful, as were subsequent productions in almost every quarter of the world, and this stirring melodrama still occupies a prominent place in the repertoire of the great opera houses.

With its highly dramatic and swiftly moving plot, its passionate intensity, its fervid spontaneity, its concision, and, above all, its brief length, *Cavalleria* lends itself readily and conveniently to recording purposes, striking a happy balance between the tedium of some of the longer operas and the inadequacy of the abridged operas. The present performance is a singularly vivid and exciting one, and it embraces the entire work; there are no cuts. With the exception of G. Arangi Lombardi, who sang the name role in the Columbia *Aida* set, the cast is unfamiliar, though the orchestra, chorus and conductor are the same as those in other Columbia Italian operas.

Lombardi makes a thoroughly plausible Santuzza. Her *Battimi insultami*, in the scene with Turiddu, and her *La tua Santuzza*, later on in the same scene, are superbly done. Without permitting herself an excessive display of emotion, she yet manages to communicate Santuzza's overwrought nerves, her unhappiness and her jealousy. Maria Castagna is a properly seductive Lola, and her care-free love song *Fior di giaggiolo* is sung in a manner that gives us at once the key to her character. The Turiddu here, Antonio Melandri, gets off to a rather poor start, but later on in the opera he improves considerably. The most dramatically effective performance, however, is contributed by Gino Lulli as Alfio, who, more than the rest of the singers, seems completely at ease before the microphone. Ida Mannarini is a sympathetic Lucia, completing a competent, if not exceptionally fine cast. The Milan Symphony Orchestra plows its way through this passionate, virile score with its customary efficiency, La Scala Chorus provides some thrilling singing, and Molajoli's conducting reveals the same vigor and enthusiasm that marked his other recordings of Italian opera.

R. J. M.

MARCHETTI
C-52078X

Ruy Blas: Act 3—Io che tentati. Two sides. Sung by Bianca Scacciati (Soprano) and Francesco Merli (Tenor) with orchestra. One 12-inch disc. Price, \$1.25.



Filippo Marchetti (1835-1902) was an Italian composer of operas and vocal chamber music who was known principally for his opera *Ruy Blas*, first produced in 1869 at La Scala. The duet from act three is only an ordinary piece of operatic writing. The interpretation it receives here is satisfactory. The disc appears on the current Columbia export list.

BRETON
C-52069X

La Dolores: Jota. Two sides. Played by Madrid Symphony Orchestra conducted by Enrique F. Arbos. One 12-inch disc. Price, \$1.25.

Tomás Bretón, whose *Polo Gitano* from the suite *Escenas Andaluzas* added distinction to the Columbia export list last month, is represented twice on the current list (see under ORCHESTRA). *La Dolores* was first produced in 1895 and enjoyed sixty-three consecutive performances in Madrid and 112 at Barcelona. It was received with similar enthusiasm in South America, and eleven years later it was produced with great success at Milan and Prague. The jota is very gay; near the beginning of each side an anonymous tenor, whose functions are not altogether clear, contributes a few bars of joyous singing. The Madrid Symphony under Arbos and the recording are beyond cavi.

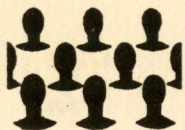
ORGAN



REGER
SITTARD
B-90058

Toccata in D Minor (Reger). One side and
When Great Misery Was Our Burden—Choral Study (Sittard).
Both played by Alfred Sittard (Organ).
One 12-inch disc. Price, \$1.50.

Max Reger's organ pieces are said to make enormous demands upon the organist, but Alfred Sittard, the organist of St. Michael's Church, Hamburg, where this disc was recorded, plays the *Toccata in D Minor* with astonishing facility and ease. The recording companies have thus far neglected Reger's organ works, many of which possess undeniable merit. The present piece, incidentally, comes from Op. 59 and not, as the label indicates, from Op. 58. On the reverse side Sittard plays one of his own compositions of a choral study. The recording in both instances is marked by an almost incredible volume, and the Sittard piece, in particular, comes out with exceptional clarity.



CHORAL

BOEZI

V-D1761

to

V-D1764

IMPORTED

Missa Solemnis. Eight sides. Sung by the Choir of the Julian Chapel, St. Peter's Rome, conducted by Maestro E. Boezi (Recorded in the Church of St. Maria degli Angeli). Four 12-inch discs. Price, complete in album, \$8.00.

Certainly the most superb, the most vitally moving drama in the whole world is the Liturgy of the Christian Church. Whether it take the form of the lengthy and intricate Rite of the Orthodox Churches of the East, the Latin Mass of the Roman Catholic Church, or the Anglican Communion Service, the Christian Liturgy is alike awe-inspiring and devotion-compelling.

And what is this Liturgy? It is indeed a memorial of the Last Supper Christ ate with His disciples on the night before His Crucifixion, but it is far more than that. It is the perpetual re-pleading upon the altars of Christendom of the Sacrifice which He made then and there for the sins of the world. To the initiate who gives himself whole heartedly, participation in this rite is a most soul-satisfying mystical experience, but to the uninformed it must appear largely in the nature of an enigma.

To render the august words of this mighty drama more solemn, even as its action had been enhanced by a splendid ceremonial, and its setting by the pictorial and plastic arts, music was early called into play. The system popularly known as Gregorian became the official music of the Church in Western Europe, and later the Classic Polphony based upon it gained the recognition it deserved, for it too had its roots in the Church. Then came centuries of degeneration and secularization, halted only by the Gregorian and Polyphonic revival of the present generation.

The text of the Liturgy in its Eastern, Roman, Anglican, and other forms, long ago became fixed. Certain variations it has, but they are for the most part dictated by seasons and occasions. All of the historic Liturgies of Christendom have elements in common, though their position in the framework of the Liturgy may vary slightly. The Roman Catholic Mass, which directly concerns us here, is divided musically into two portions—the Ordinary and the Proper. The Proper of the Mass consists of the variable sections, changing with the season, occasion, etc., which sections are generally sung to traditional melodies. The Ordinary of the Mass is fixed and invariable. It is the setting of this portion that is usually meant by the musical term "Mass." It is made up of the following sections:

1. *Kyrie Eleison* (Lord have mercy).
2. *Gloria in Excelsis* (Glory be to God on High).
3. *Credo* (I believe in one God).
4. *Sanctus* (Holy, Holy, Holy).
5. *Benedictus* (Blessed is He that cometh).
6. *Agnus Dei* (O Lamb of God).

Ernesto Boezi, Master of the Choir of the Julian Chapel, within the Basilica of St. Peter's, Rome, composed this "Solemn Mass" for use on the Feast of St. Peter, June 29, 1907, and it has been sung by this choir each year since on this Festival. The composer is a member of the Roman Commission on Sacred Music, and in his capacity of Master of the Julian Choir (the one permanent choral foundation connected with the Papal Court), is a direct successor of the renowned Palestrina. It was to be expected therefore that his work would conform strictly to the regulations on Sacred Music laid down by Pope Pius X in his *Motu Proprio* issued in 1903. It does.



An impressive work, polyphonic in character, this Mass follows the tradition of the composer's revered predecessor, yet without slavish imitation. It is laid out for double choir (eight parts) and two organs. The recording, made in the Church of Santa Maria degli Angeli, is magnificent in every respect. If error there be, it is possibly on the side of a slight over-amplification. But there is exquisite balance of parts, fine blending of voices, and a splendid feeling of spaciousness.

H. B. S.

VERDI

V-AW120

to

V-AW129

IMPORTED

Requiem Mass. Twenty sides. Rendered by Franco Lo Giudice (Tenor), Ezio Pinza (Bass), Maria Luisa Fanelli (Soprano), Irene Menghini-Cattaneo (Mezzo-Soprano), with Chorus and Orchestra of La Scala Theatre, Milan, under the direction of Mo Cav. Carlo Sabajno. Ten 12-inch discs. Price, complete in album, \$20.00.

Miniature Score—Philharmonia No. 192.

A Requiem Mass is an offering of the Holy Sacrifice on behalf of the dead. It is then, so to speak, a Mass of the occasion, and differs considerably from the usual Sunday or Holy Day Mass. The Ordinary (see preceding review for a list of the parts) is the same, except that the *Gloria in Excelsis* and *Credo* are omitted. In Requiem Masses, composers set the Proper as well as the Ordinary, which it is not customary to do in other Masses. So the order of the musical parts is as follows:

1. *Introit*—"Requiem Aeternam" (Proper).
2. *Kyrie Eleison* (Ordinary).
[These two parts are often joined together in one musical number.]
3. *Sequence*—"Dies Irae" (Proper).
4. *Offertorium*—"Domine Jesu Christe" (Proper).
5. *Sanctus* (Ordinary).
6. *Benedictus* (Ordinary).
[These two parts also are often joined together.]
7. *Agnus Dei* (Ordinary).
[But the text is different for Requiems.]
8. *Communio*—"Lux Aeterna" (Proper).
9. *Libera Me*.

The *Introit* is sung as the Sacred Ministers approach the altar.

The *Sequence* is a hymn which found its way into the Mass as early as the ninth century. It is sung between the Epistle and Gospel. Only five sequences remain in the Roman Missal, of which the *Dies Irae* is one.

The *Offertorium* is sung at the time of the Offertory, and the *Communio* at the reception of the Sacred Elements. (Continued on page 231.)

Musical Masterpieces

Wagner: Overture and Venusberg Music from Tannhäuser (Paris Version). Played by Leopold Stokowski and the Philadelphia Orchestra on three double-faced Victor Records in Musical Masterpiece Album M-78 (Nos. 7262-7264), and in automatic sequence, Album AM-78 (Nos. 7265-7267). List Price, \$6.50.

The story of the first Paris performance of Tannhäuser constitutes one of the most astonishing passages in musical history. Napoleon III, at the request of the Princess Metternich, had commanded a production of the opera. Wagner was delighted at the prospects, although he objected when asked to introduce a ballet in the second or third act to please the socially prominent members of the *Jockey Club*, who were more interested in the dance than the music drama, and who never arrived at a performance before the commencement of the second act. Wagner compromised by writing a new version of the opening portion of the opera, greatly augmenting (as a ballet) the Bacchanalian revelry of the denizens of the Venusberg. Of course, that did not placate the members of the *Jockey Club*. As usual, they arrived after the first act, and, bringing a supply of penny whistles, completely drowned out the rest of the performance. Those who wanted to hear the new work, applauded, so that the evening ended more like a riot than an opera. Yet it is to that unfortunate occasion that we owe the "Venusberg Music" of the so-called "Paris Version" of Tannhäuser—music that comprises some of the most glowingly impassioned pages ever written. In that version, the last part of the Overture as it is usually known, is omitted. Thus we are led without pause from the Overture into the Venusberg Music, music that expresses with overwhelming forcefulness and ardor, and with the most superb orchestral colors, the wild abandon of the revels of Venus' Court.

The Philadelphia Orchestra, under Stokowski's inspired baton, marvelously interprets all the fervor, the pulsating emotion, and magnificent orchestral iridescence of Wagner's music. And the recording is a masterpiece of faithful reproduction. You will find these discs among the most thrilling in the entire library of recorded music!



Franck: Sonata in A Major (for Violin and Piano). Played by Jacques Thibaud and Alfred Cortot on four double-faced Victor Records in Album M-81 (Nos. 8175-8178), and in automatic sequence, Album AM-81 (Nos. 8179-8182). List Price, \$10.00.

Jacques Thibaud and Alfred Cortot are well known to American music lovers through their solo recitals and appearances with our leading orchestras. In Europe their ensemble performances are among the most sought-after musical events. Now, through Victor records, this hitherto little-known side of their work is brought to music lovers in this country. Few of the great virtuosos possess to so great an extent the ability to lend themselves to the subtle reciprocity needed in the interpretation of chamber music. The playing of Thibaud and Cortot in this recording of the Franck Sonata is marked by beauty of tone, verve and refinement of interpretation, and perfect balance between the two instruments.

The A Major Sonata is typical of Franck, the mystic and dreamer. Like the popular D Minor Symphony, it abounds in a wealth of deeply expressive melody, kaleidoscopic harmony, fascinating contrapuntal detail, and soul-stirring climaxes. Authorities consider it worthy to be classed with the great masterpieces in this form by Beethoven and Brahms. This recording of the Sonata will be a welcome and treasured addition to the library of any chamber music enthusiast or any admirer of César Franck.



Victor Division
R C A VICTOR COMPANY, Inc.
Camden, New Jersey

The *Libera Me* is an antiphon from the service of the Absolution of the Dead used at the end of the Mass.



When Rossini died in 1868, Verdi conceived the idea that it would be a noble thing for the composers of Italy to honor the memory of the great man by writing a Requiem Mass to which each of them should contribute a number. Naturally the result was a fearful hodge-podge which everyone tried to forget as soon as possible. Verdi's own contribution was the *Libera Me*. Five years later (1873), the poet-statesman, Alessandro Manzoni, died, and as Verdi's pre-occupation with the composition and production of "Aida" was over, in his desire to honor Manzoni, he rescued his *Libera Me* from the ill-fated Rossini venture and proceeded to add the other numbers to make up a complete Mass. The result was the work now before us—the so-called "Manzoni Requiem."

Laid out on an enormous scale, for four solo voices, double chorus, and orchestra, this Requiem Mass calls to mind that stupendous canvas of "The Last Judgment" which Michelangelo spread upon the walls of the Sistine Chapel at Rome. And indeed the analogy is heightened by the fact that two-fifths of the gross content of the Verdi work treats of this very subject, for the *Dies Irae*, a hymn of nineteen stanzas, is a remarkable poem about the Last Judgment by a thirteenth century Franciscan Friar. Verdi has divided this hymn into nine musical numbers, using all of the solo voices and chorus. The opening section of the Sequence, where the first choir holds the word *irae* for four measures on an octave G while the second choir weaves about it a chromatic figure in triplets, is thrillingly majestic and thoroughly in keeping with the text. So much cannot be said of the whole work, as the second subject of the Sanctus, for instance, is too much of a dance tune to fit these solemn words.

Unlike the Bach B minor Mass and the Beethoven Missa Solemnis, it is conceivable that the Verdi Requiem might be used liturgically, though it smacks far more of the theatre than of the church.

Both performance and recording are superb, ranging from delicate pianissimos to breath-taking fortissimos. Perhaps nowhere could the atmosphere of the work have been more perfectly caught than at La Scala.

Herbert Boyce Satcher.

PALESTRINA {
V-AB559
IMPORTED

Misa del Papa Marcello: Credo. Two sides. Sung by the Orfeo Catalá de Barcelona under the direction of Maestro Millet.
One 12-inch disc. Price, \$2.00.

Miniature Score—Eulenburg No. 963.

The *Mass of Pope Marcellus* constitutes Palestrina's tribute to the Cardinal Marcello Cervini, who was elected Pope on April 9, 1555. The *Credo* from this work, sung here by the admirable Spanish choral society, Orfeo Catalá de Barcelona, is one of the most impressive and solemn parts of the entire *Mass*. To anyone unfamiliar with Palestrina's music, this *Credo*, with its plaintive voices, its beautiful theme-weaving, its wonderful tone contrasts, and its magnificently thrilling climax, can be recommended as a particularly fine introduction to some of the greatest choral music ever written. The recording is full and clear, and the choral group sings the work with due regard for its highly dramatic effects. The *Credo* is also available in versions by the Roman Polyphonic Society (B-50128) and by the Westminster Cathedral Choir (V-35943). Of the two, the former is the more vigorous and brilliant and is rendered in much the same style as that employed by the Spanish group.

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Moussorgsky: A Night on the Bare Mountain (Une nuit sur le mont chauve) Parts 1 and 2. By Philippe Gaubert and Paris Conservatory Orchestra.

Columbia Record No. 67793-D. \$2.00

Moussorgsky: A Night on the Bare Mountain (Une nuit sur le mont chauve) Part 3. By Philippe Gaubert and Paris Conservatory Orchestra.

with: Bizet: L'Arlesienne: Adagietto. By Willem Mengelberg and Concertgebouw Orchestra, of Amsterdam.

Columbia Record No. 67794-D. \$2.00



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VOCAL



BERLIOZ
C-LFX5
IMPORTED

La Damnation de Faust: Part IV—Romance de Marguerite.
Two sides. Sung by Mlle. Yvonne Gall (Soprano) with
orchestral accompaniment under the direction of M. Henri
Busser. One 12-inch disc. Price, \$2.00.

Berlioz was greatly attracted in his youth to Gérard de Nerval's translation of Goethe's *Faust*. In 1829 he set eight disconnected scenes to music. These were: *The Easter Scene*, *the Peasant's Dance*, *The Ballad of the King of Thule*, *Margaret's Romance* and *the Soldier's Chorus* and *Mephistopheles' Serenade*. Seventeen years later the complete "dramatic legend," bearing the title of *La Damnation de Faust*, was brought out. Its appearance was scarcely noted by the public; the work was not even discussed. Some years afterwards Raoul Gunsberg adapted the work for operatic performances and produced it at Monte Carlo in 1893. Today the most familiar numbers are the *Rákóczy March* and the *Dance of the Sylphs*, both of which are concert hall favorites.

Margaret's Romance, recorded here, begins the fourth section of the work. Very much in love, Margaret describes her changed feelings since meeting Faust. Her peace of mind, she sings mournfully, is gone completely, and without Faust near her "heart with grief is heavy." "No other Margaret," says Ernest Newman in his *Musical Studies*, "No other Margaret, except Liszt's and perhaps Schumann's, can compare with Berlioz's for pure pathos—the sensuous simplicity of soul that wrings the heart with compassion."

This number is recorded complete, ending just before the chorus *The Trumpets Are Sounding*. Assisted by a sonorous orchestral accompaniment provided by M. Henri Busser and an efficient but unnamed orchestra, Mlle. Yvonne Gall sings this melancholy and troubled music with what seems to be just the proper feeling; her rich soprano carries conviction. Mlle. Gall, who is at present engaged in her fourth annual season as a member of the Ravinia Opera, near Chicago, will make a first American concert tour next season. With the exception of a New York recital a few years ago, she has not been heard by American concert audiences.

FALLA
LENORMAND
C-D12050
IMPORTED

Seven Spanish Songs: No. 4—Jota. (Falla.) One side and
Leila. (Lenormand.) One side. Both sung by Mme. Dolores
de Silvera (Contralto) with piano accompaniment.
One 10-inch disc. Price, \$1.50.

With the release of this disc, Falla's set of songs, *Siete Canciones populares Españolas*, is now available complete. *El Paño moruno*, *Seguidilla murciana* and *Asturiana* are on record No. C-D11701, sung by Mme. Maria Barrientos (Soprano), with piano accompaniment by the composer. *Jota*, familiar as a violin piece, occupies one side of the above disc, sung by Mme. Dolores de Silvera, who also renders *Nana*, *Canción* and *Polo* the remaining songs of the set. These are on record No. C-D12045. René Lenormand, whose song *Leila* occupies the reverse side of the above disc, was born in Elbeuf, France, 1846. His early attempts at composition won the approval of Berlioz. Principally interested in chamber music and the *lied*, Lenormand's reputation as a composer rests upon his songs, which reveal a sound craftsmanship and a fine poetic conception. *Leila* is rather melancholy in spirit. Mme. de Silvera sings with grace and refinement. In the Falla song she is accompanied by M. G. Van Parys, and in the Lenormand the accompaniment is provided by Mlle. Yvonne Gouverne.

Important Victor Red Seal Records Just Released

The new list of Victor Records provides a treat for lovers of orchestral music in the release of Ravel's *Rapsodie Espagnole* and of a suite from Rimsky-Korsakow's *Le Coq d'Or*. The latter glows with all the oriental coloring that only the composer of *Scheherazade* could achieve. The first named will have a particular appeal for those who recently were thrilled by the *Bolero*, as another and important work by the same master—a composition also Spanish in character, but strikingly different. Then there is an excellent piano recording by Moïseïvitch, for whom the difficulties of a Strauss-Godowsky paraphrase are non-existent. In addition, records by Schumann-Heink and John McCormack will delight the countless admirers of these artists with the favorite songs presented. The list is completed with recordings by two of the Schubert Memorial prize winners, the Misses Posselt and Kraeuter, whose playing is notable for beauty of tone and great technical mastery.

Le Coq d'Or—Introduction and Bridal Cor-tège (Rimsky-Korsakow). Played by the London Symphony Orchestra, conducted by Albert Coates on the two sides of Victor Record 9696. List Price, \$1.50.

Danny Boy (Irish air adapted by Weatherly) and

The Kerry Dance (Molloy), Sung by Ernestine Schumann-Heink on Victor Record 1464. List Price, \$1.50.

Rapsodie Espagnole (Ravel). Played by a Symphony Orchestra conducted by Piero Coppola on the four sides of Victor Records 9700 and 9701. List Price, \$1.50 each.

Song of the Night (Young-Waldrop) and

The Gateway of Dreams (Callahan-English). Sung by John McCormack on Victor Record 1463. List Price, \$1.50.

Die Fledermaus — Paraphrase (Strauss-Godowsky). Played by Benno Moïseïvitch (pianist) on the two sides of Victor Record 7257. List Price, \$2.00.

Poem (Fibich-Kubelik) and

Sielanka (Wieniawski, Op. 12, No. 1). Played by Ruth Posselt (violinist), on Victor Record 4184. List Price, \$1.00.

Fond Recollections (David Popper, Op. 64, No. 1) and

Impromptu (Wilhelm Popper, Op. 6). Played by Phyllis Kraeuter ('cellist), on Victor Record 4185. List Price, \$1.00.



Victor Division
R C A VICTOR COMPANY, Inc.
Camden, New Jersey

HANDEL
V-DB1305
IMPORTED

Alexander's Feast: Chant de Guerre. Two sides. Sung by Armand Crabbé (Baritone) with members of La Scala Orchestra, Milan, under the direction of Carlo Sabajno. One 12-inch disc. Price, \$2.50.



HANDEL
MOZART
C-50234D

Semele: Where'er You Walk. (Handel.) One side and Don Giovanni: Il Mio Tesoro. (Mozart.) One side. Sung by Charles Hackett (Tenor). One 12-inch disc. Price, \$1.25.

Handel wrote *Alexander's Feast* in 1736. It was composed on the *Ode to St. Cecilia*, a poem by Dryden. According to Romain Rolland, Handel completed the work in about twenty days. With its fine epic sweep and its robust, expansive utterance, the work contains some of Handel's most vivid descriptive writing, and it is full of the dominating power characteristic of the composer. Armand Crabbé here sings a stirring aria from the piece in French, with broad, intelligent phrasing, a tone of rich quality and well-nigh impeccable enunciation. Of the disc's many substantial merits, not the least is the excellent orchestral accompaniment supplied by La Scala Orchestra under Sabajno. *Semele*, a secular oratorio, was written between June 3 and July 4, 1743. It was first performed February 10th of the following year. Originally written as an opera book by Congreve, the libretto, being deemed unsuitable for the stage, was slightly altered and changed into an oratorio. Jupiter's aria, *Where'er You Walk*, comes from the second act. A broad, flowing melody, it is sung in a forthright manner by Charles Hackett, with piano accompaniment. In the *Don Giovanni* aria, *Il mio tesoro*, from the second act, the singer's voice sounds a bit strained and colorless. A small orchestra provides the accompaniment.

WEATHERLY
MOLLOY
V-1464

Danny Boy. (Weatherly.) One side and The Kerry Dance. (Molloy.) One side. Both sung by Ernestine Schumann-Heink (Contralto) with piano accompaniment by Katherine Hoffmann. One 10-inch disc. Price, \$1.50.

ENGLISH
WALDROP
V-1463

The Gateway of Dreams. (English.) One side and Song of the Night. (Waldrop.) One side. Both sung by John McCormack (Tenor) with orchestra. One 10-inch disc. Price, \$1.50.

ROMA
THORNTON
V-1466

Can't Yo' Heah Me Callin' Caroline. (Roma.) One side and When You Were Sweet Sixteen. (Thornton.) One side. Both sung by Reinald Werrenrath (Baritone) with male quartet and orchestra. One 10-inch disc. Price, \$1.50.

It is hardly likely that these discs will do much toward adding to the reputations of the three well-known artists who are here represented. Schumann-Heink's familiar selections, which have frequently appeared on her recital programs, are re-recordings. Her voice shows unmistakably the toll the years take. John McCormack's large public, which enthusiastically gobbles up anything he chooses to offer it, should find this disc as enjoyable as his former ones. Reinald Werrenrath has the assistance of a male quartet in his pieces, which are sung in a robust, straightforward manner, without the customary sentimental frills.

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ROUSSEL**

C-D13084
IMPORTED

Ariettes Oubliées: No. II. (Verlaine-Debussy.) Sung by Mme. Croiza (Mezzo-Soprano) with piano accompaniment by M. Francis Poulenc. One side and Sarabande. (Chalupt-Roussel.) One side. Sung by Mme. Croiza (Mezzo-Soprano) with piano accompaniment by M. Albert Roussel. One 10-inch disc. Price, \$1.50.



HONEGGER

C-D12060
IMPORTED

Poemes Extraits des Alcools de Guillaume Appollinaire: (a) A la Sante. (b) Les Cloches. (c) Adieu. (d) Saltimbanques. (G. Appollinaire-Honegger.) Two sides. Sung by Mme. Dolores de Silvera (Contralto) with piano accompaniment by Arthur Honegger. One 10-inch disc. Price, \$1.50.

cancelled

Debussy composed the group of songs *Ariettes Oubliées* in 1888. The number here recorded is *Il pleure dans mon coeur*. One other of the group is recorded: *Green*, by Ninon Vallin, who is coming to our Metropolitan next year (O-188.595). Mme. Croiza is an effective interpreter of Debussy, she will be recalled as the Genevieve of the Columbia *Pelléas et Mélisande* performance. These remarkably individual songs were revised in 1903 and, when published, were dedicated à *Miss Mary Garden inoubliable Mélisande*. Debussy's songs, to the number of fifty, are precisely what he intended them to be—songs. They are never, for instance, dramatic declamations. His poetic fancy is coupled with impeccable taste and he veritably shadows the slightest inflection of the poet's word. For the execution of these songs there is nothing better than extreme simplicity, and Mme. Croiza accomplishes her delightful rendering with just that trait.

Roussel's *Sarabande* is an exquisite lyric, in the French modern manner. The composer of *Le Festin de l'Araignée* succeeds remarkably well in the *chanson* form. Poulenc accompanies impeccably and gives occasion to the thought that, after all, he may be a better pianist than a composer.

Music and text for the Honegger songs being hard to come by, we cannot adequately grasp his intentions. His instinctive qualities find, we think, the *chanson* a too restricted form. All the songs are recorded nicely.

**SCHUMANN
WOLF**

C-2226D

Der Hidalgo. (Schumann.) One side and Verborgenheit. (Wolf.) One side. Both sung by Alexander Kisselburgh (Baritone) with piano accompaniment. One 10-inch disc. Price, \$0.75.

Alexander Kisselburgh's expressive baritone and his perfect enunciation bring out vividly the Schumann and Wolf songs, both of which are highly attractive. Those who are forever seeking record bargains should certainly pause here. It is hardly likely that they could do better.

SCHUBERT
V-9674

Erlkonig. One side and Der Wanderer. One side. Both sung by Kammersanger Hans Duhan (Baritone) with piano accompaniment by Prof. Ferd. Foll. One 12-inch disc. Price, \$1.50.

Duhan's baritone is full and rich, apparently capable of considerable power. His enunciation is clear and distinct, and his interpretation makes these two familiar songs as enjoyable as ever.

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BAND



DONIZETTI
V-36012

La Favorita: Selection. Two sides. Played by Creatore's Band under the direction of Giuseppe Creatore.
One 12-inch disc. Price, \$1.25.

WEBER
C-50230D

Invitation to the Dance. Two sides. Played by the Band of the Garde Republicaine. One 12-inch disc. Price, \$1.25.

La Favorita selection is interesting chiefly because of the exceptional clarity of the recording. A. De Santis, presumably a member of the band, contributes an excellent cornet solo. Weber's familiar piece seems to lose a good deal of its charm and romance in the band arrangement, but it is a well-balanced and smoothly played recording.

AND OTHER DISCS



FIBICH
WIENIAWSKI
V-4184

Poem. (Fibich-Kubelik.) One side and
Sielanke (La Champêtre). (Wieniawski, Op. 12, No. 1.) One side. Both played by Ruth Posselt (Violin) with piano accompaniment by Gladys Posselt. One 10-inch disc. Price, \$1.00.

D. POPPER
W. POPPER
V-4185

Fond Recollections. (David Popper, Op. 64, No. 1.) One side and
Impromptu. (Wilhelm Popper, Op. 6.) One side. Both played by Phyllis Kraeuter (Violoncello) with piano accompaniment by Leonore Kraeuter. One 10-inch disc. Price, \$1.00.

At the only concert of its second season, in Carnegie Hall on December 4, 1929, the Schubert Memorial, Inc., an organization founded a year ago to further exceptionally talented students, presented its two latest protégées, Phyllis Kraeuter (Violoncello) and Ruth Posselt (Violin). Miss Kraeuter, in Saint-Saens' 'cello concerto and Miss Posselt in Goldmark's concerto for violin, were assisted by an orchestra of eighty players from the New York Philharmonic-Symphony conducted by Artur Bodanzky. Both artists made a favorable impression. The Victor Company, continuing its policy of issuing records by the artists brought forward by the Memorial, now releases these discs. The players, in rather slight pieces, reveal musical gifts of a high order.

RUBINSTEIN
I. HERBERT
C-2215D

Toreador et Andalouse. (Rubinstein-Sear.) One side and
Minuet in G. (Ivy Herbert.) One side. Both played by the J. H. Squire Celeste Octet.
One 10-inch disc. Price, \$0.75.

After the brilliance and dash of the Rubinstein piece, the *Minuet in G* seems rather insipid. Both selections are played with the J. H. Squire Celeste Octet's customary care and skill.

New Victor Educational Discs

Ruth Rodgers (Soprano)

Songs for Children: 1. *My Shadow and I* (Protheroe); 2. *A Folk Dance* (Danish); 3. *Snowflake Valentines* (Johnstone); 4. *Good Morning* (West). One side and

Songs for Children: 1. *The Fairy Crew* (De Koven); 2. *Dreams* (Pratt-Wood); 3. *If I Were a Rose* (Wood). One 10-inch disc (V-22360). Price, \$0.75.

Songs for Children: 1. *Sleep Song* (Loomis); 2. *New Year's Day in the Morning*; 3. *Autumn Lullaby*; 4. *The Apple Tree* (Reinecke). One side and

Songs for Children: 1. *Somewhere* (Carter-Swift); 2. *Watchman, What of the Night?* (Kingsley-Wood); 3. *Christmas Fairies* (Johnstone); 4. *Star Fishing* (Wood). One 10-inch disc (V-22359). Price, \$0.75.

Songs for Children: 1. *A Christmas Carol* (Loomis); 2. *Thanksgiving Day*; 3. *The Little Fiddle* (German). One side and

Songs for Children: 1. *Hoop Song* (Hill-Olds); 2. *On Tiptoe* (L. O. Chant); 3. *Two Little Roses* (Ballard-Wood). One 10-inch disc (V-22358). Price, \$0.75.

Songs for Children: 1. *The Child and the Star*; 2. *Three Little Kittens*; 3. *Going to Market*; 4. *Little Pussy Willow* (Loomis-Johnstone). One side and

Songs for Children: 1. *Dapple Grey*; 2. *Autumn Woods*; 3. *The New Year*; 4. *The Song of the Easter Hare* (2, 3, 4—W. L. Wood). One 10-inch disc (V-22357). Price, \$0.75.

Songs for Children: 1. *Sally Go Round*; 2. *A-Hunting We Will Go*; 3. *The Holly, Holly, Ho*; 4. *Can You Plant the Seeds?* 5. *On the Bridge*. One side and

Songs for Children: 1. *A Merry Lay*; 2. *High and Low*; 3. *A Little Song*; 4. *Happy Thought*; 5. *Come, Let Us Learn to Sing*; 6. *The Bells*; 7. *I've a Little Dog at Home*. One 10-inch disc (V-22356). Price, \$0.75.

The songs included in the above recordings are chosen from the first four years' work in the Hollis Dann Music Course published by the American Book Company. From the tiny scale songs for primary folks to the more pretentious ones for fourth grade, the entire list abounds in tuneful melodies and attractive words. The artist is new to educational recording, but her youthful virility, beauty of tone, and remarkable diction should assure more of her work in the future.

Mayfair Band

English Folk Dance: Speed the Plow. One side and

English Folk Dance: Old Noll's Jig. One 12-inch disc (V-36010). Price, \$1.25.

English Folk Dance: The Old Mole. One side and

English Folk Dance: The Merry, Merry Milkmaids. One 10-inch disc (V-22380). Price, \$0.75.

Victor Symphonic Band

Cooke: Sea Gardens (Arr. Reibold) One side and

Karoly: Atilla—Overture (Op. 43). One 10-inch disc (V-22327). Price, \$0.75.

The Mayfair Band, an English organization, give good renderings of folk dances. The two numbers played by the Victor Symphonic Band, under the direction of Rosario Bourdon, have been selected from the approved list for the state and national high school band contests, sponsored by the National Bureau for the Advancement of Music. They are presented in fine form and will serve as excellent patterns for the bands who are preparing for this contest. They are also valuable examples of the rich tonal colorings attainable by the symphonic band.

Kwalwasser-Dykema Music Tests

Quality Discrimination. One side and

Tonal Memory. One 10-inch disc (V-302). Price, \$1.50.

Intensity Discrimination. One side and

Feeling for Tonal Movement. One 10-inch disc (V-303). Price, \$1.50.

Time Discrimination. One side and

Rhythm Discrimination. One 10-inch disc (V-304). Price, \$1.50.

Pitch Discrimination. One side and

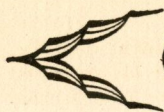
Melodic Taste. One 10-inch disc (V-305). Price, \$1.50.

Pitch Imagery. One side and

Rhythm Imagery. One 10-inch disc (V-306). Price, \$1.50.

The complete set of *Kwalwasser-Dykema Music Tests* is available in an album. The recordings were made under the personal direction of the system's authors. The whole subject of tests and measurements has been one of the problems of school music people for a number of years. Numerous attempts have been made to measure natural ability, achievement, musical effect or mood. Dr. Kwalwasser, Professor of Music Education, Syracuse University, and Dr. Dykema, Professor of Music Education, Teacher's College, Columbia University, have through two or three years worked out a very exhaustive, scientifically accurate set of tests, which doubtless will prove to be of very great value to all supervisors who are interested in tests and measurements. A manual for giving the tests, sheets for recording the answers, and matrix keys for correcting them may be purchased. Additional information may be procured by writing to the RCA-Victor Company, Inc., Camden, New Jersey.

Other recordings from Victor's current educational list are: the *Faust Ballet Music*, reviewed in the June *Disques*; two movements from Beethoven's *Symphony No. 8 in F Major*, also reviewed in the June issue; and the Robert Radford record of excerpts from Handel's *The Messiah* and Haydn's *Creation*, noticed under VOCAL last month.



CORRESPONDENCE



BOLERO LETTERS

The Winning Letter

Editor, *Disques*:

Broadly speaking, "Bolero" may be classified in the non-absolute genus, dramatic species, of musical art which makes its appeal to the sensibilities and emotions in contrast-distinction to the absolute forms which have no other concern than the creation of a tonal organism.

Beginning modestly enough "Bolero" attains a grand finale but, since it lacks melodic and harmonic variety, its chief problem lies in the maintenance of interest in the preparatory substance. Thus it is incumbent upon the interpreter to imbue its texture with a commanding vitality. This Koussevitsky has done by an ingenious manipulation of tempo and dynamics, giving the details independent life and reaching the climax through a plenitude of subsidiary climaxes.

Ravel's interpretation restrains the long crescendo by an over-stringent subjugation to its culmination resulting in a steady but relatively uninteresting procession to the gigantic conclusion.

The Bostonian succeeds in endowing the minutiae with an individual importance that arrests the mind without giving the impression of importunity. The piece thus takes on the aspect of far nobler works of art in that all the parts, no matter how humble, perform their individual function in conformity with their especial characters, at the same time ministering to the creation of the whole.

Just as the classic drama, the epic poem, the symphony and human life itself sustain the interest from point to point until the final denouement, so should the tone poem's fabric display sufficient variety to entertain the mind until its climax. "Bolero" lacks the main elements of musical heterogeneity but Koussevitsky creates his contrasts with the only factors at a conductor's disposal. Ravel's texture resembles the *gravicembali* parts of seventeenth century scores which had no independent life but served merely to throw the voice into higher relief. I therefore prefer the Koussevitzky recording.

Sincerely yours,

G. H. LLOYD.

Honolulu, T. H.

Other Letters

Editor, *Disques*:

I prefer the Koussevitsky recording of Bolero because it is the more exciting, which, it seems to me, is the outstanding intention of the work. It aims to build up, by constantly varied and ever-increasing touches of orchestral color, a tone of emotional intensity which reaches its grand climax at the very end. Carrying out this intention, the Koussevitsky recording starts slowly and softly, as indeed does the Ravel recording also. But, while the latter maintains the slow tempo throughout, the former, as it draws towards the climax, becomes faster and faster.

Furthermore, the Victor recording is on three record surfaces, necessitating but two halts to change records, while the Brunswick is on four. These changes cannot help but seriously interrupt the mood of the piece, which really requires, to gain its maximum effect, a gradual but continuous crescendo, a steady working-up of the emotions from the first subdued rumble of the drums at the beginning to that final stupendous moment when one is literally stunned by the deliri-

ous outpouring of sound. And so the Koussevitsky has a definite advantage in this respect, too.

Sincerely yours,

OGDEN W. HEATH.

Garden City, N. Y.

Editor, *Disques*:

Certain listings in the record catalogs have the notation "for marching." They are different from other recordings of the same pieces. The renditions "for marching" have a mechanical regularity, a retarded tempo, that easily separate them from the freer handlings of "concert" performances. The same distinctions hold true in dance music. One does not waltz to Stokowski's record of "Blue Danube." It is surely proper that there should be differences between the playing of a number for *listening with action*, and playing it for *listening only*. In one case, the music is an accompaniment to another interest; in the other case, it is the interest itself.

If one only listens to "action" music, he has a feeling of dissatisfaction. It has not enough life to grip him. If he listens to the piece performed for "concert," with the changing, pulsing glow of the performer's interpretation, the void that was in the other rendering is filled.

I was conscious of these thoughts immediately I had replaced Victor's first part of Ravel's "Bolero" with Brunswick's recording by the composer. It would have been highly appropriate had M. Ravel's recording been labelled "for dancing." Its slower tempo seemed flat and monotonous after Koussevitzky's playing. "Bolero" is monotonous enough anyway, and requires skillful handling to prevent the monotony carrying off the field. —Down to the last sides. Here, indeed, Koussevitzky carries me irresistibly onward to his climax, full of life and energy, every instrument clear as crystal. By contrast, Ravel's playing sounds tired and worn, as though his dancer was exhausted and could scarcely whip herself on to the finale. The recording, too, of Ravel's accompaniment sounds cloudy and blurred, after the tremendous staccato of the other record.

I am a listener only. I choose the Koussevitzky recording.

Sincerely yours,

RALPH W. SNYDER.

Indianapolis, Ind.

Editor, *Disques*:

In the point of tonal naturalness only, I favor Dr. Koussevitzky's Victor version. The all-important drums sound considerably more realistic than do those in Ravel's Brunswick rendition. But that may be due to the fact that they are somewhat more accentuated than seems necessary for complete good taste in this music.

The drum's volume is consistent with Dr. Koussevitzky's policy to make his recording resemble a Sousa March. Ravel's remarkable music has a decidedly aphrodisiacal effect. He meant it to be so, for the Bolero is obviously a sensuous dance. But Koussevitzsky's interpretation, with its ultra-rapid tempo, loses this effect completely.

Another great superiority of the Ravel opus is its insidious building up of the volume of sound. It is gradually and carefully done. We sense it, intuitively, and yield ourselves sub-consciously to its ever mounting, deadly rhythm, until the final, tremendous, breath-taking climax, after which we fall back—exhausted!

This marvelous sensation is almost entirely lost by Koussevitzsky.

Ravel sees to it that a certain thrilling little run—minor and wailing—which causes a most curious inner-squirming, is accentuated. Koussevitzsky utilizes it not at all.

In short, Ravel displays a perfect understanding of his masterpiece. His listener is divinely overcome with an unbearably maddening emotion, occasioned by a carefully planned and admirably executed climax.

Dr. Koussevitzky gives a broad and comparatively un-understanding interpretation, partly because he was unable to extract the utmost individuality from each instrument, and partially due to his unfortunate choice of a march tempo.

Inasmuch as my enjoyment of music is in direct proportion to the quality of the mood it creates within me, I hand the laurel to Ravel.

Sincerely yours,

LEONARD S. COHN.

Philadelphia, Pa.



TUNES OF THE MOMENT

Around the Corner by Leo Reisman and His Orchestra (Victor 22459). Price, \$0.75.

Rollin' Down the River by Guy Lombardo and His Orchestra (Columbia 2188D). Price, \$0.75.

The Song Without a Name by Isham Jones and His Orchestra (Brunswick 4810). Price, \$0.75.



BOOKS

The Anatomy of Music: A Complete Popular Outline of Musical Theory. By Winthrop Parkhurst. New York: Alfred A. Knopf. Price, \$2.50.

Mr. Parkhurst has a poor opinion of his readers. Obviously afraid that they will avariciously expect a great deal more for their money than they should properly get in a book scarcely two hundred pages long, he laboriously explains, not once, but several times, that *The Anatomy of Music* is no more than its sub-title indicates, and that it will not provide even the most diligent reader with a thorough and workable knowledge of harmony, of counterpoint, or of musical theory. The aim of his book, he insists, is not to give instruction in these matters; it is simply to persuade the reader to obtain such instruction, which is not nearly so difficult as it appears. At any rate, Mr. Parkhurst's book is just about what he says it is: a complete popular outline of musical theory. With the help of numerous examples—including phonograph records—he has given a simple and persuasive explanation of the various principles upon which musical theory is based. The book should make it abundantly plain to the potential student that his studies, far from being a dull and perhaps useless waste of time, actually will be of immense and invaluable assistance to him in his excursions among the masterpieces of music. As an eloquent protest against the ignorance which prevails so widely among those who frequent the great concert halls, and as an earnest plea for a more general distribution of musical knowledge, the book can be recommended as a sound piece of work.

Stories of the Great Operas: III—Verdi to Puccini. By Ernest Newman. New York: Alfred A. Knopf. Price, \$3.50.

With this volume Mr. Newman concludes his series *Stories of the Great Operas*. The first volume was devoted entirely to Wagner. Copiously illustrated with the leading musical motives, the plots of the various music dramas, together with their historical backgrounds, were outlined in some detail. The same procedure was followed in the two succeeding volumes. The second discussed operas of Mozart, Beethoven, Rossini, Weber and Thomas. In the present volume are treated operas of Verdi, Gounod, Bizet, Offenbach, Humperdinck and Puccini.

The three volumes are not only invaluable reference works, giving, in comparatively brief space, an immense amount of critical, historical and biographical information; they also are absorbingly interesting studies of the operas and their composers. The numerous popular myths that cling about some of these operas are disposed of very effectually. *Aida*, we learn, was not written for the opening of the new opera house at Cairo, the theatre having been inaugurated some two years before the opera was produced. Nor did Bizet, as sentimentalists are fond of relating, die of a broken heart because of the failure of *Carmen*. *Carmen*, Mr. Newman shows, enjoyed a fair amount of success from the very beginning; and its composer died of nothing more romantic than either heart failure or embolism.

Those who collect the complete album sets of operas should find these clear and lucid expositions enormously valuable. With them and with the recorded operas, one can obtain a very fair and comprehensive knowledge of this form of musical composition. Mr. Newman, it is plain, loves these works, and he writes accordingly, though one gathers that he is under no illusions regarding some of them; their defects and frequent absurdities are perhaps clearer to him than to many of those critics who recognize no operas save those of Mozart, Beethoven and Wagner. It is too bad that Debussy's *Pelléas* and Strauss' *Der Rosenkavalier* could not have been similarly treated in these volumes. And it is disappointing, after reading the author's handsome tributes to *Falstaff* in the biography of Verdi, not to find the work included.

Child's Bubble Book Garden of Verses; Higgledy Piggledy Bubble Book; Chimney Corner Bubble Book; Robin and Wren Bubble Book. Stories by Ralph Mayhew and Burges Johnson. Pictures by Rhoda Chase. Records by Columbia Phonograph Company, Inc. New York: Dodd, Mead and Company. Price, 1.00 each.

These four additions to the popular *Bubble Book* series maintain the high standard set in previous releases. With each book, two tiny phonograph records, made by the Columbia Phonograph Company, are included. The discs are clearly recorded, and the voices come out distinctly.

